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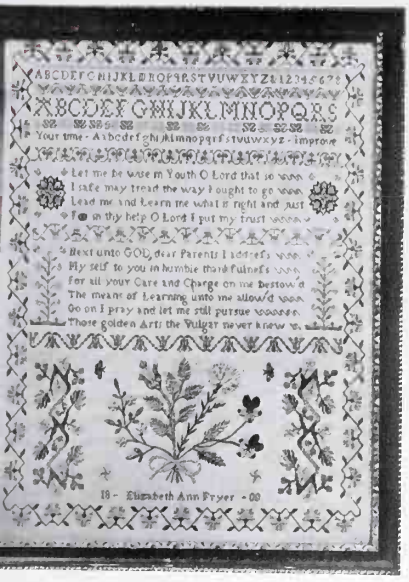

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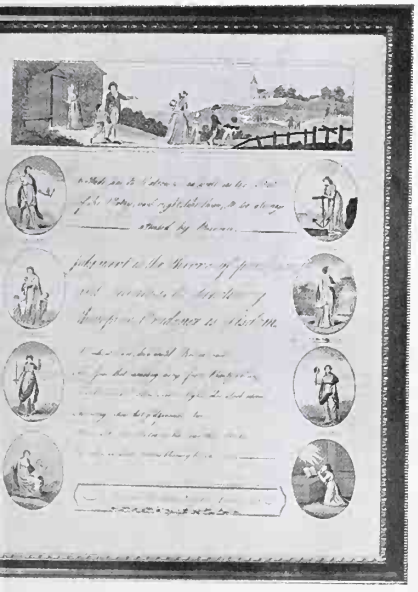

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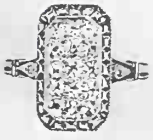

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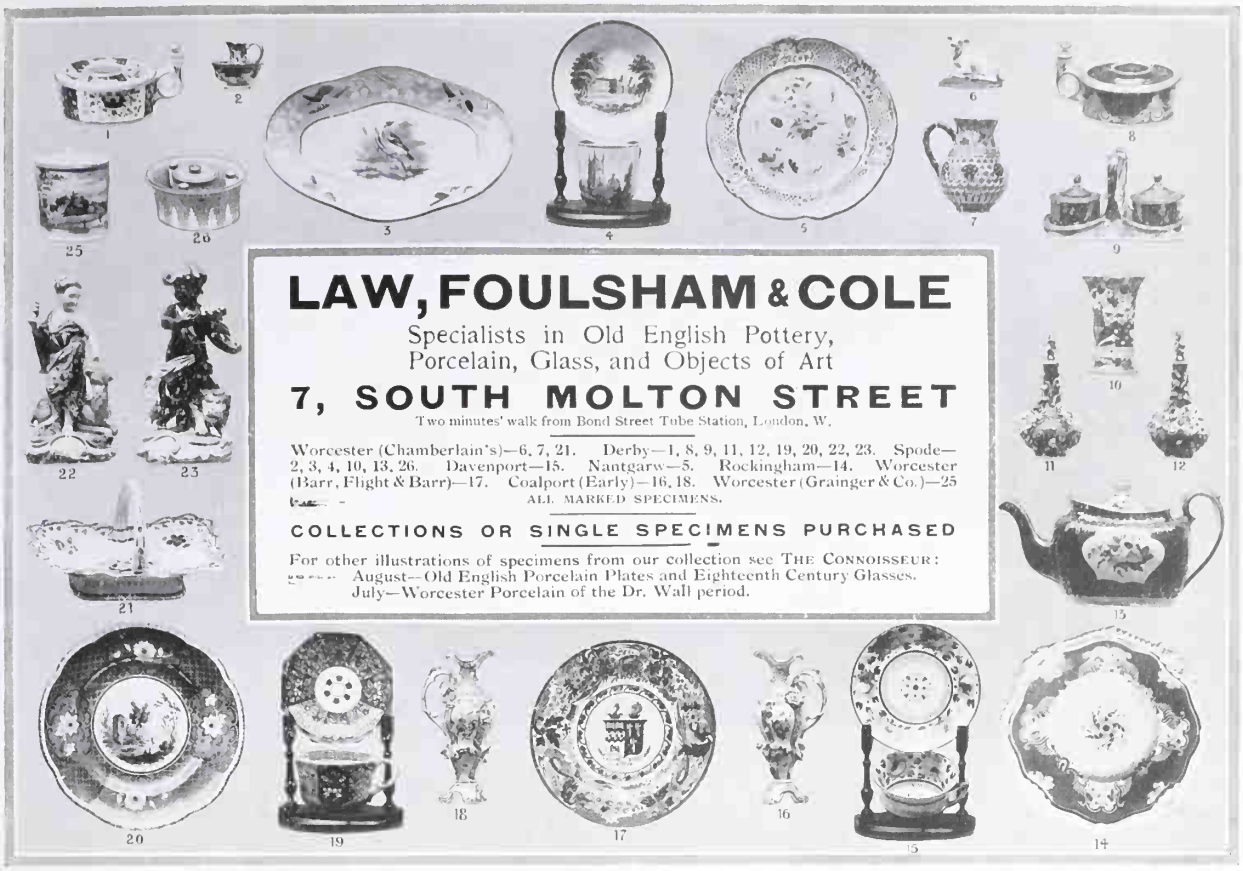

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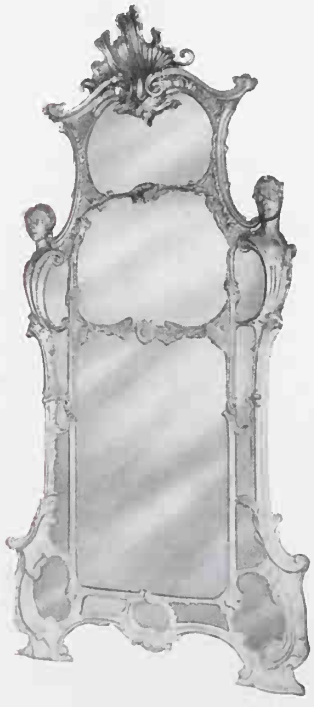

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an important water-colour drawing by J. M. W. Turner, R.A., *Marianina*, 1876, and another work by Sir Luke Fildes, R.A.; two works by Peter Graham, R.A.; *The University, Cairo*, by L. Deutsch; *The Flower Seller*, by Eugene de Blaas; *The Birth of Venus*, by Sir Edward Burne-Jones; *a Peasant Girl*, by Bougereau; two works of Rosa Bonheur; *Selling Fish*, by W. Collins, R.A.; *a Family Group*, by A. Carpentiers, 1767; *a Portrait Group*, by G. Romney, R.A.; and other works attributed to

Boucher	F. Holl, R.A.
T. Sidney Cooper	Keeley Halswelle
Cipriani	Sir G. Kneller
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J. Downman, A.R.A.	Erskine Nicol, A.R.A.
Ed. Detaille	Sir J. Reynolds, P.R.A.
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Greuze [R.A.	Rd. Wilson, R.A.
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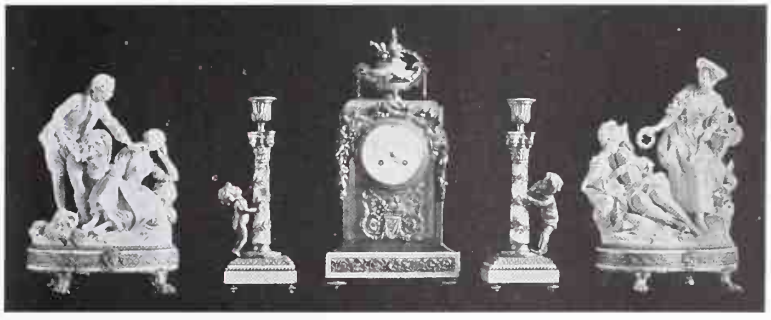

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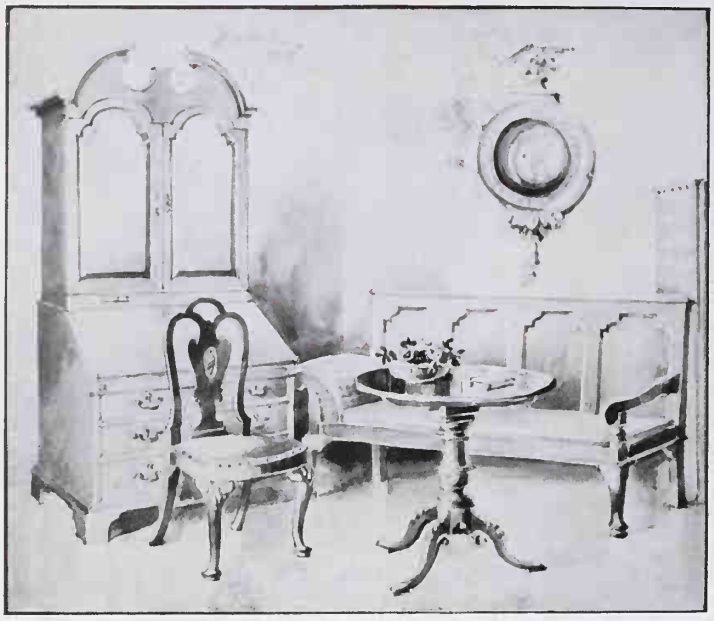

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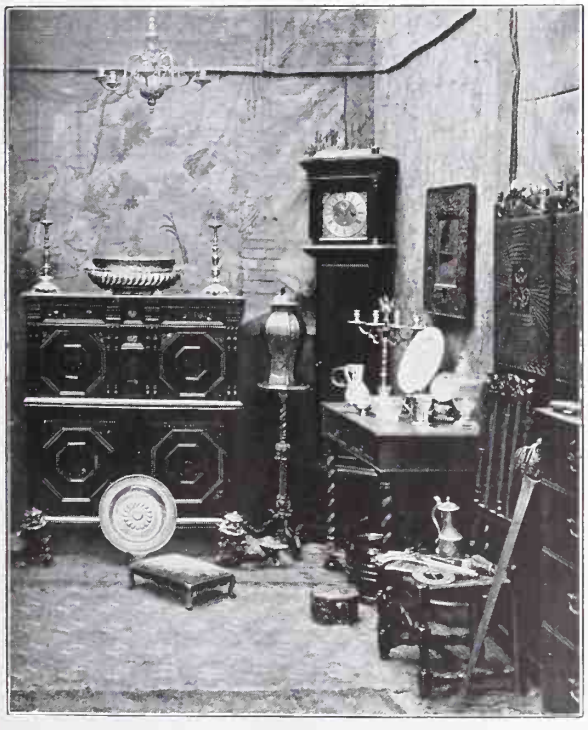

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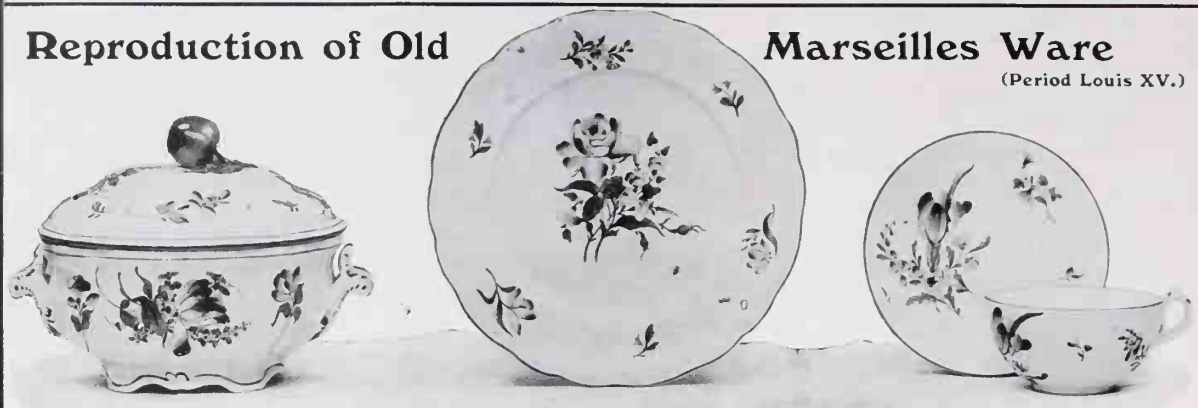

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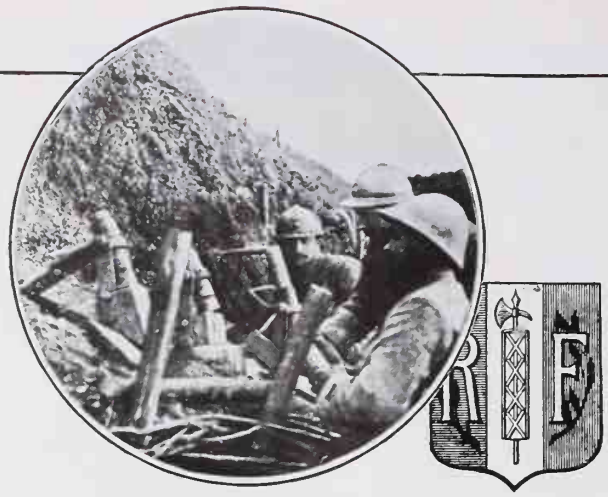

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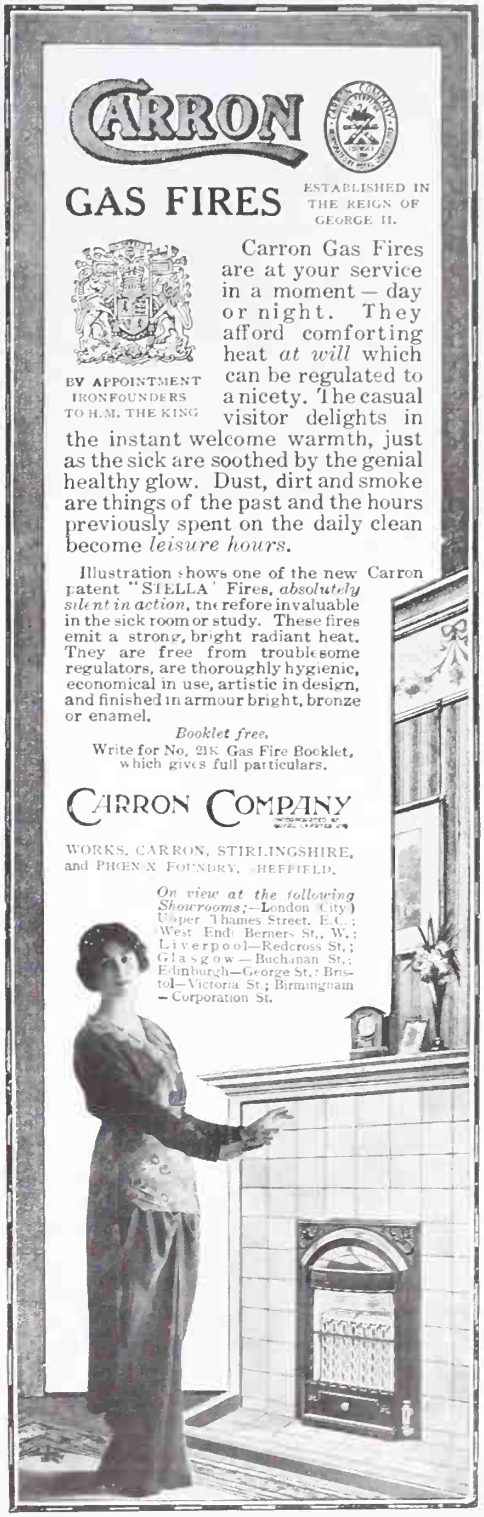

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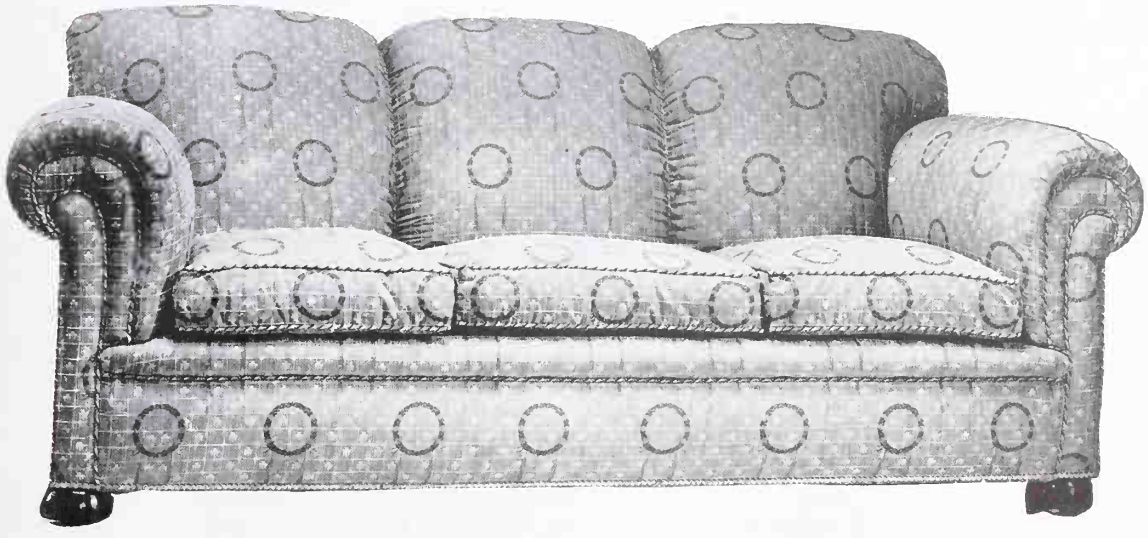

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ARCHIBALD CAMPBELL, 9TH EARL OF ARGYLL
BY NICHOLAS MAES
In the collection of Sir Charles Cheers Wakefield

THE MANSION HOUSE AND SIR CHARLES CHEERS WAKEFIELD'S COLLECTION

Part I. By the Editor

The Mansion House, built something less than two centuries ago, helps to perpetuate the illusion that London is a comparatively modern city. It belongs to that early Georgian period which has left its impress on the older parts of the town, obliterating Norman, Plantagenet, and Tudor relics, as, in turn, its own survivals are being gradually obliterated today. One's first feeling is that an older building, typically English in its style of architecture, would have been more appropriate as the official residence of the Lord Mayor of the oldest and greatest of English cities; but second thoughts correct this. London, if the most typical of English cities, is something else as well, for it is older even than England. Its merchants were traffickers with many lands before Angle, Saxon, Dane, or Jute had ever set foot on British soil. As Lundinium Augusta it was one of the great mercantile centres of the Roman Empire. But it was not founded by the Romans. Its name —by some derived from the

SIR CHARLES CHEERS WAKEFIELD BY J. LAVERY, A.R.A.
PHOTO HENRY DIXON AND SON

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Celtic *lon din*, "marsh or pool with a fort," by others from the Gaelic *lunndain*, "a green, wet place"—implies an earlier origin, and the discovery of the remains of Celtic pile dwellings at the junction of the old river Walbrook with the Thames shows that London must have been an inhabited place far back in prehistoric times.

The Mansion House stands on what was once the bank of this old river, and its structure may probably be raised on the actual site of some of these ancient British dwellings. Massive and dignified, if hardly beautiful, this Anglicised classical building, with its borrowings from Greece or Rome adapted to modern needs, typifies far more exactly the history of London than would a stately Gothic edifice built in the days of the Plantagenets. For though the Roman relics found in London are neither numerous nor important, Rome left to London civic rights and privileges which, jealously guarded and enlarged, have proved the foundations of Anglo-Saxon freedom.

It is this in combination with their remote antiquity which gives an unique interest to all that pertains to civic London. There are pieces of public land, the possession of which by the city can be traced back to Roman days; existing ward boundaries accurately trace the courses of the ancient Roman walls: while the Lord Mayor, as chief magistrate of the city, holds an office which, under various guises, must have existed for more centuries than the Papacy. In old times the office was even more important than now, for London was a kingdom within a kingdom, or rather a semi-independent republic powerful enough to make its rights respected by the strongest monarchs. Thus Artorius, the Roman general—the mythical King Arthur of British legend—after he had been crowned at Silchester and Caerleon, had to be crowned at London with the consent of its inhabitants before they would accept him as their king. This usage was followed in later times. It was London's recognition of Alfred, and the help it gave him against the Danes, which enabled him to emerge triumphant from his struggle with them. When all the rest of England accepted Cnut the Dane as king, London elected Edmund Ironside, and maintained him until his death. Even after Hastings, the city, before it admitted William the Conqueror, obtained a charter from him recognising its privileges; and it is these privileges, which no succeeding king ventured to take away, that, enlarged and extended to all classes of the community, have largely formed the basis of the English constitution.

The Lord Mayor, as head of the city, is thus holder of an office weighted with far greater historical associations than are suggested by the Mansion House, large and important edifice as it is. For the Mansion House is something of an epilogue to London history; its erection marked the epoch when London was spreading beyond the boundaries of the city, and its wealthier merchants were making their homes outside. Before then the Lord Mayors had lived in their own houses, many of which had vied with those of the great nobles in splendour, and in these, or in the halls of the city companies, they were able to give such entertainment as befitted their high office. The necessity for an official residence for the Lord Mayor appears to have been felt for many years before it was finally satisfied. Evelyn, the diarist, suggested the building of one in 1666; but it was not until 1728 that the Common Council took the matter up, and the present building, started in 1738, was not finally completed in 1753. It was furnished at the cost of the city, but, according to our modern ideas, the furnishing was by no means complete, for it appears to have been limited to articles of utility. Beyond the decoration, introduced by the architect, the various apartments were left destitute of ornament, and this rule to a large extent still holds good. Though many pieces of sculpture—not all of the highest quality—have been introduced into the Egyptian Hall and the Saloon, as well as one or two pieces of modern tapestry, it is left to each succeeding Lord Mayor to provide pictures and objects of art to redeem the bareness of the other reception rooms.

Under the régime of Sir Charles Cheers Wakefield, the present Lord Mayor, the interior of the Mansion House possesses an unusually attractive appearance: for Sir Charles is an enthusiastic picture collector, and the portion of his collection now shown on the walls of the state apartments is thoroughly in keeping with their character. Before describing these,

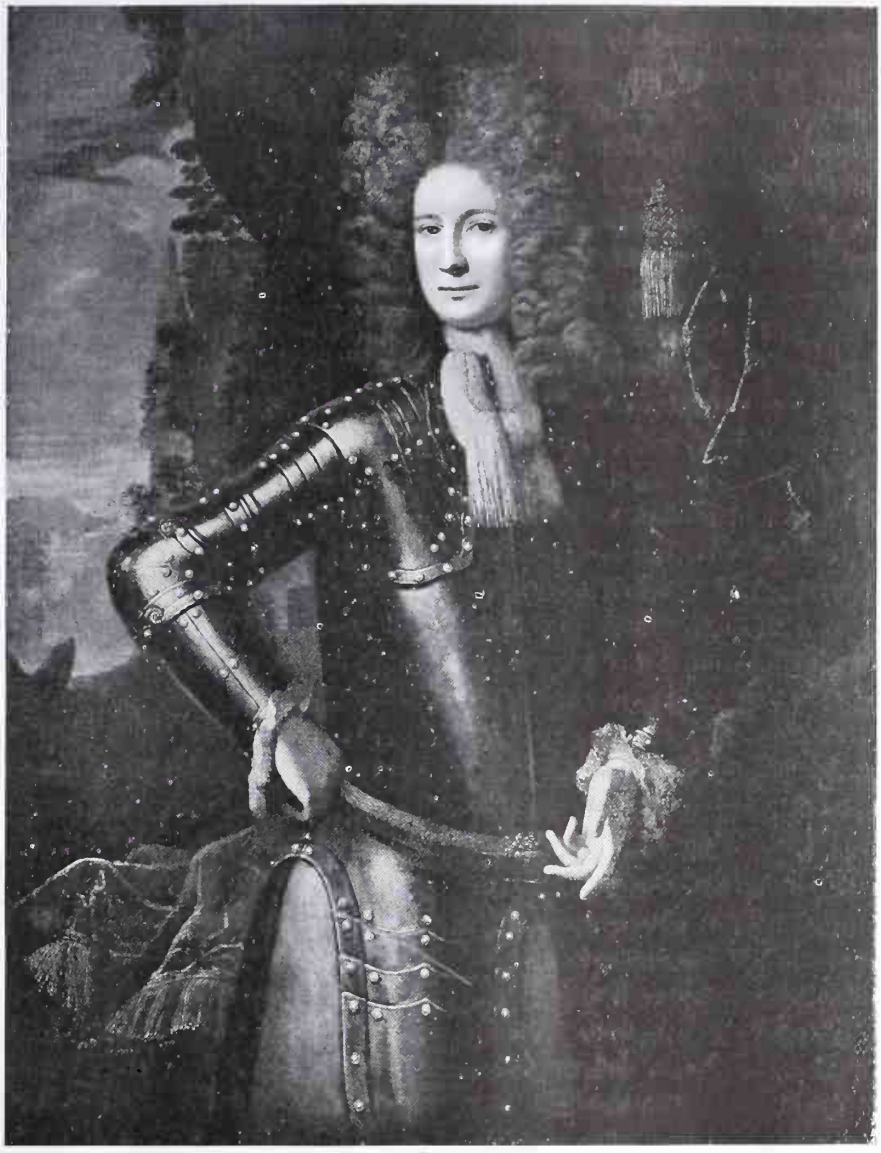
however, it may be well to deal with other matters coming within the scope of this article, and which are only connected with Sir Charles by virtue of the important office he holds. First in point of date, and perhaps of interest, is the mayoral collar. Here one may point out that the Lord Mayor of London wears a collar, and not a chain of office, a distinction which he shares with the Lord Mayors of York and Dublin and one or two other towns. The London example is what is known as a "Collar of S's," so called because the letter "S" many times repeated forms the main essential in its design. Dean Purey-Cust, of York, has written an interesting book on the origin of the "S" collar, in which he states that it "seems to have been a Livery Collar of the House of Lancaster," and suggests a romantic though highly plausible theory to account for its origin. He shows by the evidence of the sculptured effigies on many tombs—the earliest of which is that of Sir John Swinford, who died 1371—that it was given by John

PORTRAIT OF A GENTLEMAN BY SIR PETER LELY

MISS HOLCROFT

MANTELPIECE IN THE STATE DRAWING-ROOM

of Gaunt, Duke of Lancaster, to his principal followers, during the period when he was smarting over the failure of his nephew, Richard III., to declare a conspiracy to secure his own succession to the throne at the first favourable opportunity, and Dean Purey-Cust suggests that he devised the "S" collar as



HENRY, EIGHTH VISCOUNT DILLON BY SIR GODFREY KNELLER

him heir to the throne. Richard, who was childless, had nominated Roger, eldest son of the Earl of March, as his successor. Roger, as a descendant of John of Gaunt's elder brother, had the prior right, but as his claims came to him through the female side, and he was only second cousin to the king, John appeared to have anticipated that they would have been passed over in favour of his own. The failure to do this determined the duke to enter into a symbolical token to bind the conspirators together. The enigmatical *S* "had numerous legitimate interpretations, any or all of which were applicable to the Duke of Lancaster," such as "Seigneur, and Seneschallus, and what not," but its "real and latent significance, recognised only by those initiated in the meaning," was "Soveraigne."

Henry IV., who ultimately reaped the benefit of his father's conspiracy, established the collar as a

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distinct regal collar when he came to the throne, and it was part of his livery, which could be used by all sons of the king, dukes, earls, and barons at all times, but by knights and esquires only in the king's presence. Its use was continued by the king's successors, and it is represented on many effigies and in numerous portraits of the fifteenth and sixteenth centuries, among the latter being the well-known picture of Sir Thomas More, by Holbein. The latter work carries us to somewhere about the period of the Lord Mayor's collar, which is, perhaps, the most magnificent example of its kind in existence. It is 64½ inches long, and consists, when at its full extent—the collar is made so that it can be adapted to some degree to the size of its wearer—of twenty-eight letters "S," fourteen roses, thirteen knots, and one portcullis. The roses are Tudor, the mixture of red and white in the flowers symbolising the union of the houses of Lancaster and York in the person of Henry VII. The collar may date from the reign of Henry VII., but more probably belongs to that of Henry VIII. Its known history is that it belonged to Sir John Alleyn, Lord Mayor in 1535, and was by him presented to the city, to be used by his successors in perpetuity. The probability is that it was bestowed on him by the king, and it is certain that it could not have been used officially by the Lord Mayors without the king's sanction. The badge is of later date. In 1558 Sir Martin Bowes gave a gold cross set with pearls and precious stones, to be used as a pendant; but this was not specially appropriate, and in 1607 the present badge was given. It is an onyx, carved with the arms, crest, and supporters of the city, and set in gold. The diamonds now encircling it were not added until 1880, but the enlargement of the badge has been carried out in excellent taste, and is thoroughly in keeping with the original. Sir Charles Wakefield is shown wearing this chain, together with the state mayoral robes, in the presentation portrait by Mr. John Lavery at this year's Royal Academy, a finely decorative piece of work, showing that modern painters, when they get the opportunity, are as well able to appreciate the artistic possibilities of the more picturesque raiment of former days as their predecessors.

The swords of office are by no means so old as the collar, though they represent an earlier stage in civic history; for while the collar may be said to symbolise the period when the relations between the kings of England and the mayors of London, though not always cordial, had been definitely established, the mayor being recognised as one of the greatest subjects of the realm and taking rank as an earl, while the aldermen were regarded as the equals of barons, the swords carry us back to the remote times when London ranked as a semi-independent state, its extra mural territory stretching northwards to somewhere about the present boundaries of Middlesex and south eastwards to the river Cray, in Kent. Then, when the sovereignty of England was by no means established, and Saxon, Danish, and even British kings disputed for the mastery, the acknowledgment of the suzerainty of every *de facto* possessor of the English throne was by no means a matter of course. The city closed its gates to Cnut and William the Conqueror, resisting two desperate sieges by the former, and only admitting the latter when he had confirmed the rights of the citizens by charter; so that now, when the sovereign enters the precincts of the city, and the Lord Mayor meets him and tenders his sword in token of the citizens' allegiance, the ceremony is a tacit acknowledgment of their rights—rights which have endured for twenty centuries, and exist in all their pristine fulness, though now not the privilege of Londoners only, but of every British subject. The sword, which, together with the mace, is carried before the Lord Mayor on state occasions, is said to have been presented by Queen Elizabeth on the occasion of her visit to the Royal Exchange in 1570, but of this there is no official record. The sword is a superb specimen of Elizabethan work, its blade being finely damasked, while the beautiful decoration of its scabbard causes it to be known as the "Pearl Sword." The companion sword illustrated belongs to comparatively modern days, and is an interesting example of Georgian craftsmanship. Other notable articles of the Lord Mayor's insignia include the Crystal Mace. The gold head of this is of fifteenth-century make, while the shaft belongs to a much earlier period, several leading authorities ascribing it to Saxon times. The large city mace has already been described in THE CONNOISSEUR,

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SIR EDWARD HALES AND FAMILY
BY SIR PETER LELY
In the collection of Sir Charles Cheers Wakefield

together with the sumptuous collection of plate belonging to the city.

The interior of the Mansion House is impressive more by reason of its size than for any features of special architectural interest. The rooms are large and well proportioned, their permanent decoration conforming to the dignified, formal, and somewhat heavy style in vogue about the middle of the eighteenth century. The mantelpiece in the office of the permanent secretary to the Lord Mayor is an especially good example of its period, but would be seen to better advantage in a larger apartment. A portion of the north wall of the state drawing-room, which is also illustrated, has been selected less on account of any special merit than to give an idea of the general character of the interior decoration in the Mansion House. This noble apartment is seen under advantageous circumstances at the moment, for Sir Charles Cheers Wakefield, during his mayoralty, has hung some of the finest pictures from his collection. He has not limited his choice to any one school or period, for the masters represented include both English and Dutch artists, and a gap of something like a century and a half separates the earliest work from the latest. Yet there is a sense of homogeneity about the collection, a feeling that its accumulation has been guided by definite principles, and no pictures added which were out of harmony with their predecessors. Broadly speaking, the collection illustrates English portraiture

THE COUNTESS OF OSSORY BY SIR PETER LELY

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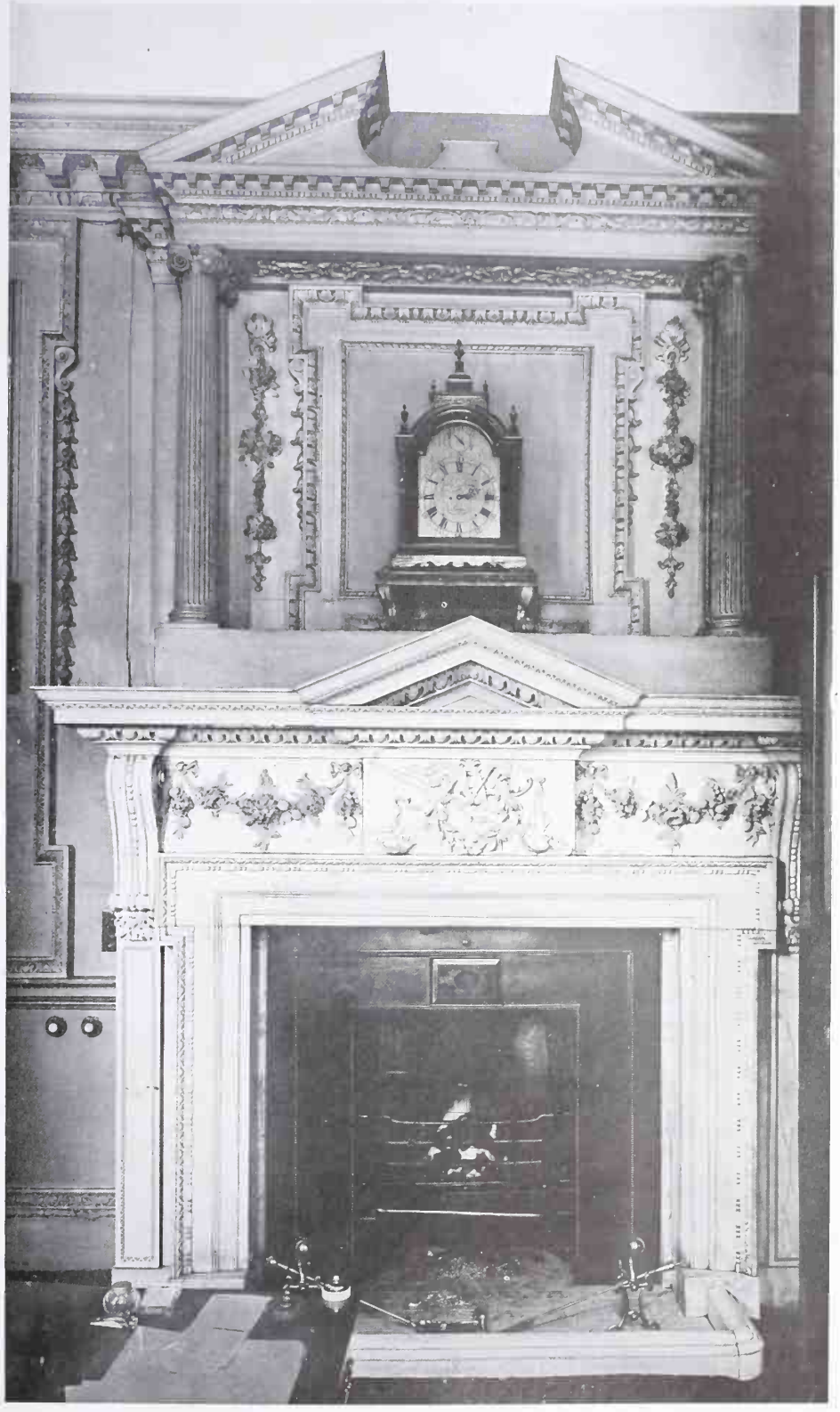
between the middle of the seventeenth century and the beginning of the nineteenth—the period when it was most pictorial in its feeling and decorative in its effect. The representation commences with Lely, but Sir Charles has also included works by some of his Dutch compatriots—Rembrandt and his pupil, Nicholas Maes, for instance—as well as one or two examples of English eighteenth-century genre.

JOHN MILTON ARTIST UNKNOWN

In considering the pictures, one may well begin with those by Lely, an artist who, with the single exception of Van Dyck, did more than any man to determine the course of English painting from the middle of the seventeenth century up to the foundation of the Royal Academy in 1769. Like Van Dyck, Lely was a foreigner; but there is this difference between them, that whereas Lely's output of work before he crossed the Channel was negligible, Van Dyck, when he first established himself in this country, was already a master with a European reputation. Thus, though Van Dyck must be classed as belonging to the Flemish school, Lely may be legitimately claimed as English. The pictures by him in Sir Charles Wakefield's collection illustrate the gradual development of his art. First in point of chronology is the fine group of *Sir Edward Hales and Family*, important because of its size, and as one of the few examples of Lely which is probably wholly from the painter's own brush, and especially interesting as being among the comparatively few large portrait groups by the artist, and as being signed by him in full, a distinction he rarely bestowed on his canvases.

At first sight the picture might be taken as a fine Van Dyck of the artist's later English period. This is a tribute to the artist's power of assimilating some



MANTELPIECE IN THE SECRETARY'S OFFICE

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of the most distinctive qualities of his great predecessor—his picturesque arrangement of draperies, well-balanced composition, and, above all, his superb feeling for decorative effect. Where it differs from a Van Dyck is that the individual figures are at once less elegant and more convincing, for at the time that the *Hales Family* was painted, Lely was still inspired by the feeling for realism engendered by his early Dutch training. This was a valuable corrective to the influence of Van Dyck, whose last portraits had degenerated into a series of beautiful conventions, in which the individualities of the sitters were almost wholly lost. One feels that the portraits in the Hales picture are good likenesses. The types of physiognomy presented by the father and mother are not only clearly differentiated, but are perpetuated in the features of the children, in all of which there may be traced a palpable resemblance to the corresponding features of one or other of the parents. In other words, while Van Dyck in his last phase sacrificed the personalities of his sitters to pictorial effect, Lely managed to attain the latter without relinquishing the former.

As in so many early pictures, there is some doubt as to the actual identity of the sitters. The picture belonged to the Hales family, and on its back is an old, though not a contemporary, inscription to the effect that it is a portrait of Sir Edward Hales, the third baronet, and his family. As Mr. Collins Baker justly points out, Sir Edward having been born in 1645, this would date the portrait *circa* 1668, whereas the style of the painting points to it having been produced at a much earlier period. The latter point, one might add, is confirmed by the evidences of costume, the husband and wife being attired in the mode fashionable during the last years of Charles I. Mr. Baker suggests as an alternative that it may be the portrait of Sir Edward, the second baronet, and his family. Again there is a difficulty in the way, for though his age and that of his wife might well correspond with the period of the picture, the children represented must have been either infants or unborn at the time. Mr. Baker, however, has made a discovery which effectually disposes of this difficulty, for he proves fairly conclusively, by the difference in the styles of handling in the picture and the visible evidence that some portions of the paint were superimposed over previous work, that Lely actually introduced the figures of the children some years after the remainder of the picture was produced. Such a practice is not unusual, and Lely has adopted it in one or two other of his works. Mr. Baker, then, sets down the picture as being originally painted not later than 1647, and the additions made to it *circa* 1653. This entirely fits in with the supposition that it is the portrait of the second baronet and his family, while the evidence of the inscription to the contrary may be easily explained away. The third baronet, one of the principal adherents of James II., cut a far more distinguished figure in history than his father, and the picture contains his portrait as a boy, if not as a man. Within a generation or two of the time the work was painted, the chief fact remembered about the picture would be that it contained the portrait of this celebrated character, and the inference that he constituted the principal male figure on the canvas would soon become a settled conviction and be presently recorded as an actual fact.

One has spent so much space over the consideration of this work, that the other examples by Lely cannot be treated with anything like the same fulness. This is the less to be regretted, as they present no enigmas in regard to their identity, and belong to the period when Lely's style had become settled and assured. Like Van Dyck before him, and Kneller and Reynolds after him, the excessive demand for his work compelled him largely to avail himself of the labours of pupils and assistants, and most of his later work bears evidence of this; while from the same cause the attitudes he adopted for his figures became stereotyped from much repetition. These failings and his prolific output have prevented the greatness of Lely's art from being fully appreciated. In his portraits of the *Duchess of Portsmouth* and the *Earl of Sandwich* he shows that in his management of colour and attainment of decorative effect he is hardly inferior to Van Dyck. That he wanted something of the latter's nobility may be partly accounted for by the period during which he worked. The age of Charles II. was more earthy and sensual than that of Charles I., and that Lely could develop and adapt the Van Dyck convention so as to perfectly suit it

THE LORD MAYOR'S BADGE AND COLLAR

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to the new conditions is only another proof of his mastery. A fourth example by the artist, the portrait of a gentleman, quite holds its own with these, the drawing and modelling being exceptionally good, and the colour arrangement, in which browns and russets predominate in the robe and background, acts as a foil to the sitter's fresh complexion and yellow hair.

PORTRAIT OF JOHN MILTON AT THE AGE OF TEN BY CORNELIUS JANSSEN, 1618

Though pleasing, the portrait of the *Countess of Ossory* is not so distinguished in its colour and arrangement, and the same criticism applies to the picture of an unknown lady as a shepherdess.

Younger than Lely, and having no direct connection with English art, Nicholas Maes is best remembered as a painter of small genre pictures, but the latter part of his life was chiefly occupied in portraiture. In this *métier*, like Lely, he lost the Dutch characteristics of his earlier work, and appears rather as a follower of Van Dyck than as a pupil of Rembrandt. The solitary example by him in Sir Charles Wakefield's collection is a small and characteristic portrait of *Archibald, 9th Earl of Argyll*—the earl who, after a life largely spent in exile on the Continent, took part in the first ill-fated rebellion in Scotland against James II., and suffered on the scaffold for its failure. Though the portraits by Maes are almost invariably on a small scale, they are distinguished by a largeness of feeling and execution, and that of the earl is no exception. The brush-work is crisp and vigorous, the colour brilliant, while the attitude of the subject is both easy and dignified. It would be difficult to have a finer example of the later period of the artist, or one that is in better condition.

[Owing to the exigencies of space, the consideration of the other pictures in Sir Charles Wakefield's collection is unavoidably deferred to the continuation of this article in the next number.]

MISS HOLCROFT

The Leon Collection Part II.—Renaissance Bronzes

By Selwyn Brinton, M.A.

In my earlier notice of the Leon collection I have treated in some detail the antique sculptures, which are for the most part in marble, with the one notable exception of the portrait statuette in bronze of Constantine. In turning now to the bronzes of this interesting collection, formed with good judgment and appreciation, I take one first which might have some claim to be classed among the antiques. This is the small bronze ($6\frac{3}{4}$ in. high) of a nude man running, with a cloth twisted about his left arm and in his right hand the sacrificial knife (Nos. i. and ii.).

There is splendid movement in this little figure, and just that touch of savage grandeur which, in the present owner's judgment, differentiates the antique from the work of the Renaissance, among which otherwise this might fairly claim a place. The modelling of the torso is admirable, and the cavity

Nos. I. and II.—Bronze figure of a man front and back view

in the centre of the breast seems too large for a vent-hole, and may have been intended to hold a jewel; this, at least, is the suggestion offered by Mr. Leon.

their scientific study of particular interest. Like the antique bronze statues, those of the Renaissance are either replicas of life-sized originals now lost, or else

NOS. III. AND IV.—BRONZE MALE FIGURE UPLIFTING A THUNDERBOLT FRONT AND BACK VIEW

The subject of small bronzes, as Dr. Bode has recently pointed out, has hitherto scarcely received the attention it deserves from written criticism; the collectors, like Mr. Leon, who have become interested in their acquisitions, have gone in many instances ahead of contemporary research. "Nevertheless, these small bronze figures have qualities which make preliminary studies for them. . . . Through these small bronzes we also make the acquaintance of several artists who are practically unknown through larger works. Thus the small bronzes display qualities which there was no occasion to exhibit in examples of greater size, and deal with subjects which occur only in works of a more moderate scale.

MISS HOLCROFT

"These small figures, too, have a special value for us in that they show the artistic idea of their masters. The small bronze reliefs and plaques afford a more complete idea of the Renaissance artist's ability for composition and interpretation than do the large reliefs. It was only in these small bronzes that the artist could devote himself to the highest task of sculpture — the representation of the nude — since the Church employed the monumental sculpture exclusively until far in the sixteenth century. For this reason the art of modelling isolated figures and groups advanced far more through these small bronze statuettes than through the monumental sculpture, which was always hampered by architectural consideration. Their far-reaching importance is thus clearly established."

No. V.—FEMALE FIGURE
FRONT VIEW

Let us try now to form some general idea of the bronze statuettes during their evolution in the period of the Italian Renaissance. Although the subject can be only very briefly indicated here, it will be found, I believe, of interest and of assistance in studying a particular collection, like that now before us. Our subject might fairly commence with the fifteenth-century Florentines — with Brunelleschi, Vittorio and Lorenzo Ghiberti, Donatello, Bertoldo, and that master of his art, Antonio Pollajuolo; but I pass these by here, as their period, though obviously of supreme interest, finds no place as yet in the Leon collection, which is concerned either with antiques or with Italian work of the century following.

No. VI.—FEMALE FIGURE
SIDE VIEW

To anyone studying the Italian bronze artists the school which formed itself in Padua is of extraordinary interest and importance. Donatello had been there working (1444–53) on the great equestrian statue in bronze of the Condottiere Gattamelata, which is still in the Piazza without Sant' Antonio, and on the reliefs of the high altar, which, dispersed in 1576, have now been reconstructed: and this master's influence is clearly discernible in the Paduan school. Not so direct, but still of predominant

importance, is the potent spell of the great Mantegna's art, whose finest frescoes are in the neighbouring chapel of the Eremitani.

Yet another influence to be reckoned with is that of the city herself; of her ancient University, that seat of the new learning, where the spirit of classic thought was in the air itself, and could not fail to interpenetrate every form of the sculptor's art.

Clear, definite modelling, severity almost amounting sometimes to archaism of technique—to be noted especially in the treatment of the hair, in the forms of the torso and of the folds of drapery—prevail throughout, and give a singular charm to the work of these Paduan bronze artists; for there is no doubt, to my judgment, that a certain archaism of technique, combined (and this is an attraction which is shared by the Italian Primitives with their later followers, the English Pre-Raphaelites) with great sensitiveness to beauty, produce an art which is inexpressibly fascinating.

No. VII.—VENUS WITH MIRROR

Bartolommeo Bellano had been Donatello's pupil, and probably worked with his master at Florence as well as Padua; but the greatest of the Paduan bronze artists, who towers above his contemporaries by his amazing variety and fertility of invention, is Andrea Briosco, called Riccio. Every visitor to the "Santo" knows the wonderful bronze candelabra, wherein his unconfined fancy combines the freest treatment of pagan motives with the service of a Christian Basilica.

Riccio dates from 1470 to 1532, while at the close of this period, in neighbouring Venice,

No. VIII.—WINGED AMORINO

No. IX.—WINGED AMORINO

MISS HOLCROFT

No. XI.—THREE FIGURES OF SAINTS OR EVANGELISTS

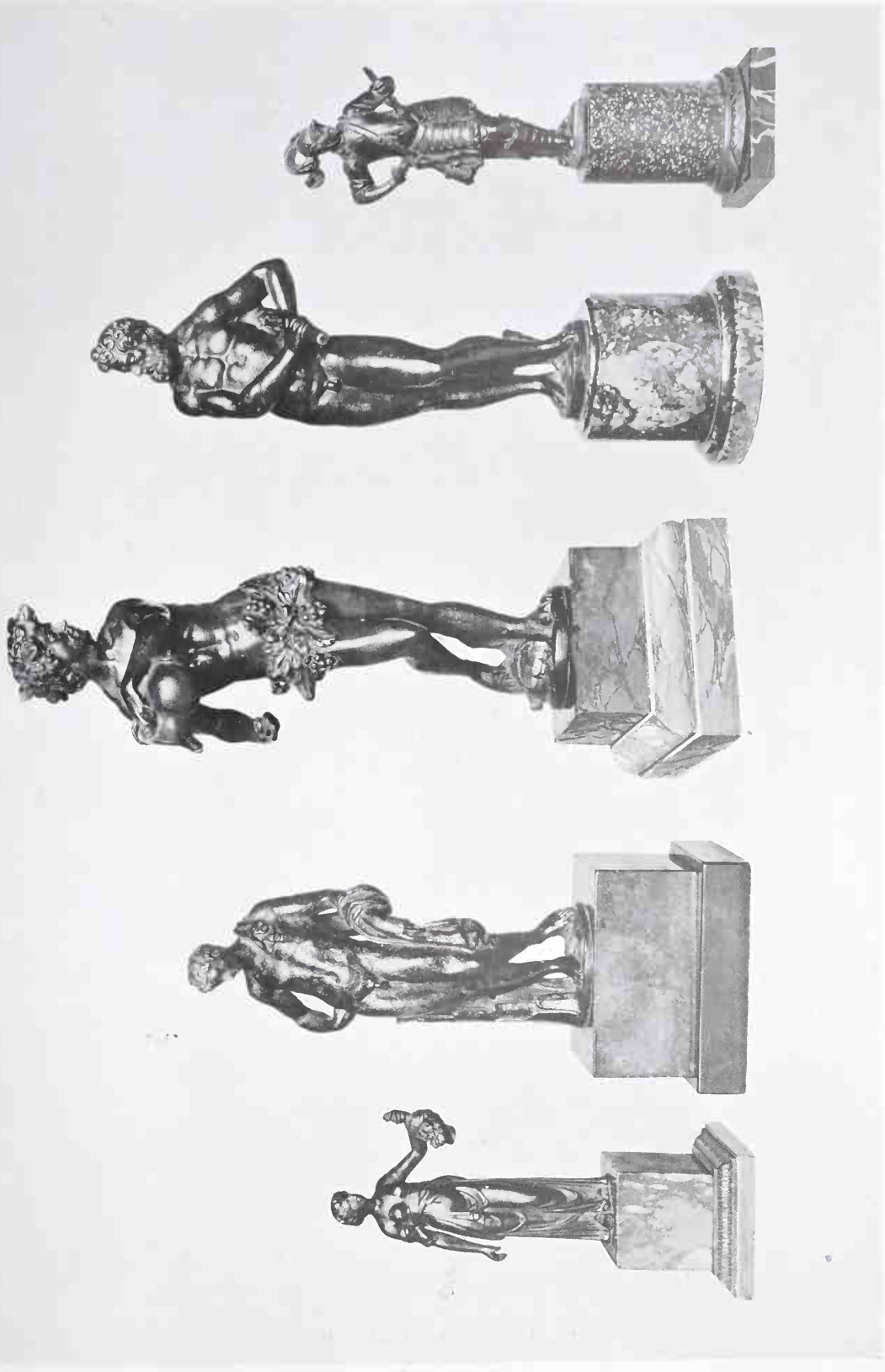
Jacopo Sansovino had developed the Tuscan tradition of bronze work into a later manner of his own, which finds expression in the exquisite reliefs of his Loggietta.

Meanwhile in Florence, too, there had been a second bloom of the sculptor's art under the established rule of the later Medici. Benvenuto Cellini, the creator not alone of the *Perseus*, but of the wonderful pedestal and the bronze statuettes which still adorn it, comes naturally first into our thought; but in the same period a young Flemish artist came from Douai to settle in Florence, and by his marvellous figure of *Mercury* won for himself a splendid position in that city.

Gian Bologna was a master of small bronzes, both in single figures and groups, and his works find a place in the galleries of London, Berlin, Vienna, Florence, and in many great private collections. These small groups frequently have as their theme some woman carried off by violence by a stronger being—a warrior, a Faun, a Tarquin, a Centaur (Kaiser-Friedrich Museum, Berlin; Vienna, Hof Museum; Museo Nazionale, Florence; collection of Baron Goldschmidt-Rothschild, Frankfürt, etc.); and it has occurred to me how appropriately this recurrent theme depicts the tragedy of fair Italy herself, ravished at that moment of her history by the "barbarians," struggling vainly, like the girl whose soft body writhes within the Centaur's iron grasp.

Following upon Gian Bologna himself we have a group of contemporaries, Flemish and Florentine, many of whom come from his own workshop, and who are only now beginning to be differentiated. De Witte (Elia Candido) is among these, while others who are becoming better known are Bertoldo di Giovanni, who is represented in the Pierpont Morgan collection; Pier Jacopo Ilari Bonacolsi, who appears there also; and Maffeo Olivieri. With the advent of the Barocco, beautiful and original small figures in bronze begin to cease to appear in Italy and elsewhere.

I have trespassed thus far on the reader's indulgence, in this necessarily brief summary of the later Italian bronze artists, because it really does bear very directly on my present subject. The beautiful nude male figure in bronze (Nos. iii. and iv.), 13½ inches high, uplifting a thunderbolt, very possibly a *Jupiter*, which is the gem of the Leon collection, may, for



No. X.—DRAPED FEMALE FIGURE HOLDING A HEAD (?JUDITH), HERCULES, AND NUDE YOUTH

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instance, be compared, both in facial type and general treatment of the modelling, with the terra-cotta *Neptune* of the Kaiser-Friedrich Museum, which is itself probably a study for Giovanni Bologna's great central figure in the famous fountain at Bologna. But here the comparison is really in favour of Mr. Leon's example. The face has more refinement and manly beauty, the modelling of the nude form more delicacy and equal truth to idealised nature.

Again, the female figure (Nos. v. and vi.), poised on one foot, compares inevitably with the same artist's world-famed *Mercury*, for which it might serve as a pendant. This upspringing girl is obviously later in its date, and intended as purely decorative sculpture; the figure is 18½ inches high to the top of the hand—a large work comparatively to the others here—and the patina is of very fine quality.

Yet again, the little nude Venus (No. vii.) looking into a mirror, with her sloping shoulders and wide hips, may be compared with one very similar in the late Mr. Salting's collection, which it certainly excels in delicacy and finish. This work seems to date from the latter part of the sixteenth century, while the little winged amorino of this collection (Nos. viii. and ix.) takes us to the art of Venice, and is in the manner of Sansovino; and the draped female figure holding a head (? *Judith*) (No. x.) might be of the same period, while Venice herself appears in this collection in a little gilt bronze, seated beside her lion (No. xii.).

Lastly, two male nude figures (see No. x.) possess considerable merit. The *Hercules* (10¾ inches high), with the club beneath his left arm held ready for use, is an oft-repeated type in Renaissance sixteenth-century art; admirable is the muscular torso, vigorous and direct the treatment of the bearded head. The other, a naked youth (8¾ inches high), goes back to the earlier and most graceful conception of Florentine sculpture, and might be inspired by the marble *Antinous* of the Roman Capitol; the pose, resting on the right hip, is easy, the figure and head classical in feeling. All the figures mentioned here are cast in the *cire-perdué* process.

Three little figures, which I reproduce, of Saints or Evangelists (one obviously *St. Peter*) (No. xi.), need to be looked at through a magnifier to discern all their delicacy of detail in the forms, and most likely came originally from some shrine. Mr. Leon, in his antique marbles and Italian bronzes, as in his pictures, which have been already treated in THE CONNOISSEUR of last year, has been guided by wise selection. He has not bought largely, but he has bought carefully, at a time when the market was not raised by the inrush of American collectors; and in so doing has formed the groundwork of a really representative collection.

No. XII.—GILT BRONZE SEATED FIGURE OF VENICE

DWARD MONTAGU, 2ND EARL OF SANDWICH
Y SIR PETER LELY
n the collection of Sir Charles Cheers Wakefield

Old Printed and Painted Cottons

By MacIver Percival

OLD chintzes! The phrase at once brings to mind a vision of colour, bright and gay, yet soft and subdued withal, of dark polished mahogany and old oak, of sunlit parlours scented with rose and lavender in quiet country parsonages and picturesque manor-houses—in a word, all the surroundings of a typical English house. There is something intensely national in the phrase, and indeed since Queen Mary made them fashionable at the end of the seventeenth century, they have seldom suffered more than a very temporary eclipse, and Englishwomen have loved to use them for their more informal rooms. It seems

GLAZED COTTON PRINTED OUTLINE, FILLED IN BY HAND IN COLOURS
DUTCH EAST INDIES EARLY EIGHTEENTH CENTURY VICTORIA AND ALBERT MUSEUM

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that age cannot wither nor custom stale their charm, and one is happy to see many of them are being reproduced at the present time for use with old furniture.

Their history as furnishing fabrics in England is not a long one. No doubt a few pieces of Oriental origin were brought over earlier,* but we may definitely date their introduction into general use to the reign of William and Mary.

ENGLISH EARLY NINETEENTH CENTURY VICTORIA AND ALBERT MUSEUM

Defoe, in his *Tour*, mentions the Queen's bed at Windsor, decorated with "Atlass and Chints"; he further commented in his *Weekly Review* in 1708 on the favour with which these "Indian callicoes" were received, saying that a few years earlier they were not only used as "carpets" (table covers) and "quilts," but "crept into our houses, our closets, and bed-chambers; curtains, cushions, chairs, and at last beds themselves, were nothing but callicoes and Indian stuffs." Allowing for Defoe's habits of exaggeration, it is quite evident that on their first introduction these

* The East India Company was allowed by Royal Proclamation in 1631 to import amongst other things printed "callicoes," under which heading several kinds of Indian cottons were included.

ENGLISH SHERATON PERIOD

ENGLISH SHERATON PERIOD

fabrics had an immense vogue, though it had fallen off somewhat by the time he wrote.

In their early days these stuffs fetched considerable prices,* and naturally this inspired Englishmen to attempt to make similar things here. The art of block-printing on textiles was not a new one in Europe, as in the Middle Ages it was much used, but it had been almost lost, and the industry had to be re-started. Anderson, in his *History of Commerce*, says that a calico-printing works had been started in Charles the Second's time in London about 1676, and that this was the first of its kind in England; but the factory which stood as Number 1 on the Excise

ENGLISH SHERATON PERIOD NATURAL COLOURING

* John Hervey, first Earl of Bristol, gave £33 for one "parcel of Atlass, etc., I gave to dear wife" in 1690, and £13 10s. for another set, while an "India quilt for a bed" cost £38 in 1689.

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books, when a duty was imposed on cotton prints, was that at Bromley Hall, in Essex. In the course of a few years many others sprang up, and the trade quickly grew till it became a very important industry. Its output was designed to compete with the imported fabrics, and manufacturers naturally used designs of a similar character to those of Oriental "chints," printing the outline and filling in the colours by hand—sometimes rather roughly. All the earliest of these, and indeed the bulk of the "painted and printed callicoes" of the eighteenth century before 1774, were printed on material woven in India, which was finer and softer than that made here. The designs of the early eighteenth century show a somewhat similar change to that which took place in contemporary embroidered hangings. They are altogether slighter and daintier than the earlier type; the stems are thin and scrolling, and the flowers small and gaily tinted. These cottons had become so generally used, both for dresses and furnishing purposes, that the Government, urged thereto by the bitter complaints of the silk and woollen weavers, endeavoured to stifle the trade by imposing taxes, and even by attempting the total prohibition of these fabrics. But printed calico had come to stay, and the taxes were evaded on the English prints, and the foreign ones were smuggled in to avoid the duty.

ENGLISH LATE EIGHTEENTH CENTURY VICTORIA AND ALBERT MUSEUM

Towards the middle of the eighteenth century a method of printing by means of engraved copper-plates was popular. As a rule only one colour was used, often red, but blue and black are also found. Blue prints on linen are very usual.

The invaluable Mrs. Delaney writes, while at Delville, in Ireland, during 1752: "Just here Bushe

made me go with her to Drumcondra, a mile off, to see a manufactory that is set up there of printed linens done by copper-plates; they are excessive pretty." Indeed, one can imagine they would much appeal to her tastes; but many of the designs of this period are too much of the "vastly genteel" type, which made a very bold bid for the favours of the cultured. A typical example is by Collins, dated 1766. It includes the ruins of an ancient Pantheon, and a Chinese pagoda, amid many other incongruous details engraved after the manner with which we are familiar in the illustrations to Chippendale's and

ENGLISH EARLY NINETEENTH CENTURY

PHEASANT AND PALM LATE EIGHTEENTH OR EARLY NINETEENTH CENTURY NATURAL COLOURING

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EARLY NINETEENTH CENTURY PRINTED IN BLUE AND RED ON FAWN GROUND BLACK OUTLINE

Lock's furniture books. Now, though this kind of drawing is well enough for an advertisement of a mirror frame or a girandole, it is not very suitable for repeating a hundred times on a curtain or hanging. In many cases, however, the result is not destitute of charm, as the colours used are soft, and the tint of the ground is mellow, so, as the whole effect is harmonious, it is perhaps somewhat hypercritical to carp at the details of the pattern. Jones, of Old Ford, was another printer of the time who produced rather similar prints in one colour.

During the last quarter of the eighteenth century calico-printing developed rapidly. Cylinders began to supersede blocks for printing the outlines, and by their use production was greatly facilitated. Arkwright's great invention made possible the production at home of fine calico suitable as a groundwork. The output became enormous, as extremely effective materials could be marketed at rates cheap in comparison to those obtaining earlier. Prints, previously a luxury for the well-to-do, came into ordinary use for all classes.

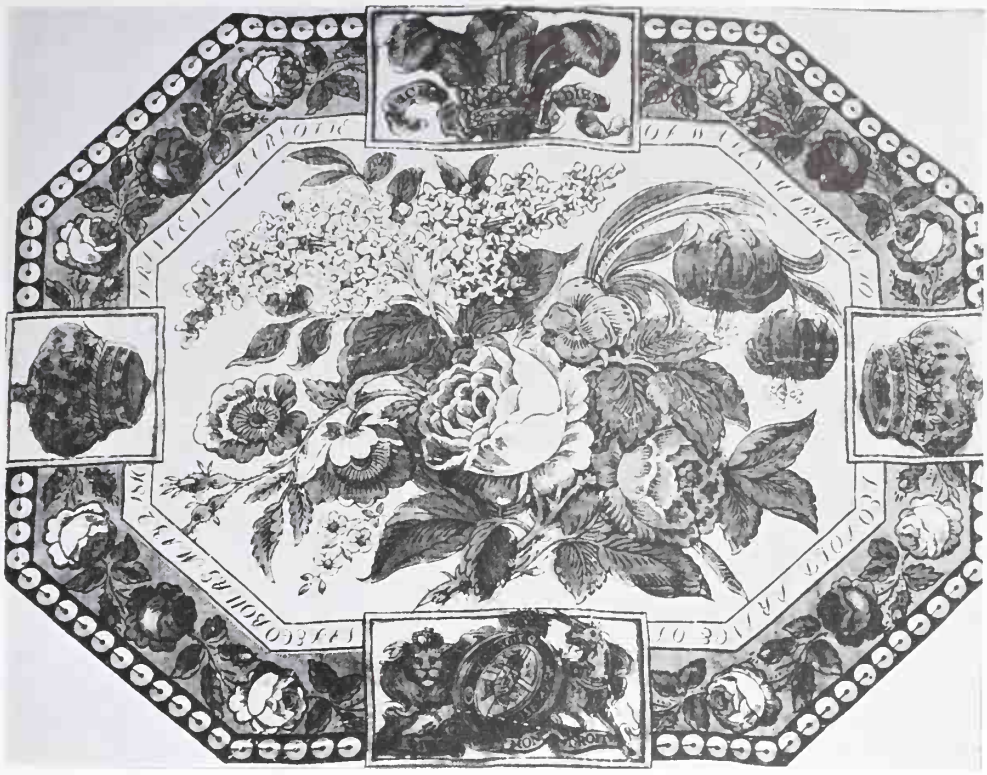
Dating from this period we have numerous charming designs which, though rather pictorial in character, are astonishingly suitable for their purpose. The range of colours used is extensive, and these are full and rich in tone. The greatest trouble the printers had was with their greens: they had to use a blue impression over yellow, as a single-print green had not been invented.

During the middle part of the century cotton prints do not seem to have been used a great deal for covering chairs and such purposes, but served principally for hangings and curtains. Toward the end of the century they again came into vogue, and settees and such things had frilled covers of cottons which often left little woodwork showing. Stripes were popular and meander patterns of a somewhat Oriental type, and very full patterns of brightly coloured roses and other flowers.

The "Indian taste" was a hardy perennial, and many of the patterns show efforts in this direction. The printers now did not attempt to copy the effects of real Indian fabrics, but let a vase of Chinese porcelain or a few sprigs of prunus give a kind of Oriental flavour to the general scheme. Many of these designs recall those woven in silk about the middle of the century, and were very probably intended to take their places on Chippendale Chinese furniture when its original coverings showed signs of wear and tear.

Right at the end of the eighteenth century and early in the nineteenth some very fine patterns were printed on coloured grounds. Buffs of various degrees of depth, black, and a very deep malachite green were especially popular, but other tints were also used. The technique of the printing was well-nigh perfect. The colours were rich, brilliant, and wonderfully fast. Not only have they withstood their hundred years of wash and wear in bygone days, but they will undergo the ordeal of a modern laundry and return unscathed. The cloth is close and fine,

and the colour goes well through to the other side, which no doubt accounts for its hard-wearing qualities.



PANEL IN COMMEMORATION OF PRINCESS CHARLOTTE'S MARRIAGE, 1816

Printed chintz panels were made for special purposes. The large square illustrated may have been intended as the centre of a wall panel or for a cushion or cover for a small table. The little octagonal panel shows just how calico-printing was done in our great grandparents' time, and it is of special interest this year, which is the centenary of the marriage of Princess Charlotte of Wales to Leopold of Saxe Coburg, which it commemorates. This kind of bouquet of flowers in one form or another had been

ENGLISH ABOUT 1830–40 VICTORIA AND ALBERT MUSEUM

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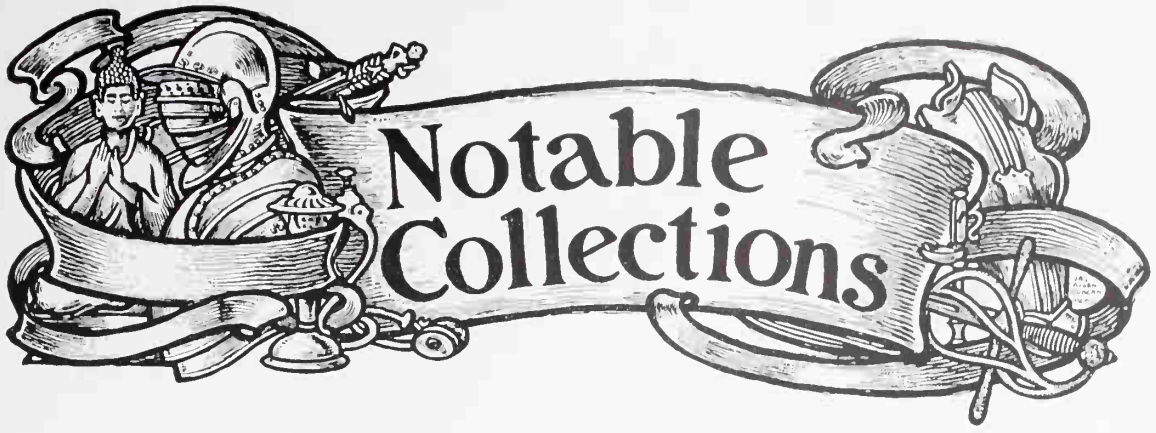
in vogue for nearly fifty years as designs for a screen panel, for which this may have been intended, or perhaps, more probably, it was meant to be used on the centre of the back of a "Late Sheraton" chair.

PANEL OF PRINTED COTTON ABOUT 1800

A collection of these old printed cottons is extremely interesting. It takes up very little room, and is not liable to breakage or other mishaps so likely to befal many treasures. One may often come across interesting acquisitions in rather unlikely places if the "seeing eye" is on the look-out. Some of my special treasures are pieced together out of dozens of bits from a patchwork quilt, and the pursuit of arranging them is exciting, as one is never sure that all the parts of the pattern are there till they are triumphantly in place.

E DUCHESS OF PORTSMOUTH
SIR PETER LELY
the collection of Sir Charles Cheers Wakefield

CONNOISSEUR



The Buccleuch Miniatures

By H. M. Cundall, I.S.O., F.S.A.

On rare occasions the public have had an opportunity of seeing a few of the portrait miniatures belonging to the celebrated Montagu House collection. For instance, more than half a century ago the fifth Duke of Buccleuch lent forty-seven of them to the Special Loan Exhibition of Miniatures held in 1865 at the Victoria and Albert Museum, at that time called the South Kensington Museum. A selection was shown at the Burlington Fine Arts Club in 1889, and a few of them have been seen at other smaller art exhibitions. Now, however, those interested in art have an opportunity of examining almost the whole of this superb collection, which consists of upwards of eight hundred specimens. The present Duke of Buccleuch has graciously placed his miniatures at the disposal of the authorities of the Victoria and Albert Museum for exhibition.

Those who have had the privilege of seeing the collection at Montagu House will remember that the miniatures were tastefully displayed in numerous large gilt frames, but with little or no regard to classification. At the Museum they have been arranged in glass cases, and grouped under the various painters in chronological order. This arrangement has greatly enhanced their educational value for the student.

In the privately printed catalogue, compiled in 1896, it is stated: "Many of the miniatures were inherited from the Duchess of Montagu; most of the remainder were purchased by Walter Francis, 5th Duke of Buccleuch. The collection contains a very large and varied series of portraits of remarkable personages of nearly every European country from the time of Henry VII. to that of George IV., and exhibits fine examples in good preservation of the greatest miniaturists, both English and foreign. It is especially rich in the portraits by Hilliard, Cooper, the Olivers, and Hoskins; while Pelitot and the best Frenchmen and Zincke are well represented. The relics of Charles the First's collection are fair in number and of exquisite quality." In 1767 the third Duke of Buccleuch married Elizabeth, daughter of George, Duke of Montagu, who died in 1790, and the personal estate, family jewels, plate, and various residences passed to his daughter, the Duchess of Buccleuch. It was doubtless at this time the Montagu miniatures came into the hands of the Buccleuch family. The

LORD ABERGAVENNY BY HOLBEIN

collection contains many portraits of the former family.

In the first case, which is devoted to the works of Hans Holbein the Younger, and other early miniaturists, the portrait of Sir George Nevill, third Lord

HOLBEIN BY HIMSELF

Abergavenny, immediately attracts one's attention. It is a perfect example, in a fine state of preservation, of the work of the great master. This miniature was acquired in 1892 by the sixth Duke of Buccleuch at the sale of art objects from Apethorpe Hall, Northamptonshire, belonging to the Earl of Westmoreland. The small portrait of the painter by himself, inscribed "H. H., Año 1543, Ætatis suæ 45," is an undoubted work, and is nearly identical with the portrait in the Wallace collection. The miniature labelled Catherine of Arragon, but more probably representing Margaret Grey, Marchioness of Dorset, was from the collections of Lady Isabella Scott and Horace Walpole. King Edward VI., when quite a boy, is a charming portrait, but has unfortunately been restored. Amongst other miniatures in this case may be mentioned a portrait of Henry VIII., inscribed "H. R. viii., Año xxxv." —it is probably by a sixteenth-century illuminator,

EDWARD MONTAGU, EARL OF SANDWICH
BY JOHN HOSKINS

although ascribed to Holbein at the sale of the Magniac collection: a portrait in oil of a lady of the

PRINCESS ELIZABETH BY N. HILLIARD, 1572

French court, in the style of François Clouet; and Mary Tudor, attributed to Sir Antonio More.

The reverse side of this case contains thirty-three miniatures by or in the style of Nicholas Hilliard, who may be said to be the first English miniaturist of repute. He was born at Exeter in 1537, and was apprenticed to a goldsmith. It is stated that after having studied miniatures by Holbein, he became a limner. This he must have done at an early age, for there is a small portrait of the painter by himself, inscribed "~~N~~. 1550," and round the miniature is written, "Opera quædam ipsius Nicholais Heliard in ætatis suæ 13." There is a second portrait of himself, painted in 1574, when he was thirty-seven years of age; it is a fine example of his work. He wears a black doublet and hat with a feather, relieved by a bright green background. Another interesting family portrait represents

Mrs. Hilliard, in a black dress and cap, and a white lace collar. It is signed and dated, "Año Dñi 1578, Æ. S. 22"; it is also surrounded by the inscription,

ANNE CLIFFORD, COUNTESS OF DORSET BY ISAAC OLIVER

"Alicia Brandon, Nicolai Hilliardi qui propria manu depinxit uxor prima." There are two full-length portraits, 10 in. by 7 in., the one representing George,

PETER OLIVER BY HIMSELF

Earl of Cumberland, exemplifies Walpole's meaning when he wrote: "But though Hilliard copied the neatness of his model (Holbein), he was far from attaining that nature and force which that great master impressed on his most minute works. Hilliard arrived at no strength of colouring; his faces are pale, and void of any variety of tints; the features, the jewels and ornaments, expressed by lines as slender as hair."

The Earl is in the costume of the Queen's Champion and wears the Order of the Garter; in his hat is the glove which Queen Elizabeth gave him. The other full-length portrait is of Robert,

MISS HOLCROFT

Earl of Leicester, in a magnificent costume, holding a long wand in his hand. It bears the following inscription :—"Robert Dudley Erle of Leicester, lorde Steward of howshold to Queene Elizabeth, for his singuler gyfts of the mynde and graces of his person was advaunced, honored and followed more then others. He dyed the 58 yeare of his age, Anno 1588."

There are two portraits of Catherine Carey, Countess of Nottingham, who kept back the ring intrusted to her by the Earl of Essex for Queen Elizabeth, the delivery of which would have saved his life. In one she wears a black dress and large lace ruff; in the background there is a red curtain. The other portrait represents her as a younger woman. There is also a miniature of the Earl of Essex himself. The portrait of Queen Elizabeth, when young, in a circular ivory box, came from the collection of Charles I., and is described in Vertue's Catalogue.

Hilliard is exceedingly well represented. Amongst other of his works may be mentioned, a gentleman, inscribed "Ætatis suæ xxiiii. Año Dñi 1572" (it is wrongly called *Regent Murray*, who was killed in 1570); and Mary Sidney, Countess of Pembroke, daughter of Sir H. Sidney and sister to Sir Philip, who dedicated "Arcadia" to her; the lady of whom Ben Jonson wrote an epitaph commencing:—

> "Under this sable hearse
> Lies the subject of all verse,
> Sidney's sister, Pembroke's mother."

There are four miniatures by or attributed to John Bettes, a pupil of Hilliard. His miniatures were faithful likenesses, and were well drawn, but less brilliant than those of his master. He died about 1570.

The first compartment of the second case is assigned to Isaac and Peter Oliver, father and son. Isaac was probably born of Huguenot parents at Rouen, and came to England about 1571. He is supposed to have studied under Hilliard—if so, he surpassed his master; a soundness and a modelling of features were given by him to the faces which produced a life-like character, and the dresses were painted with more natural effect. Amongst many excellent specimens shown by this miniaturist, the most striking is a profile portrait of Henry, Prince of Wales, eldest son of King James I. It bears a strong resemblance to the well-known engraving of the young prince by Simon van de Passe. There is also a tinted drawing of this prince. Other good examples are portraits of Lady Hay; Anne Clifford, Countess of Dorset; Ambrose Dudley, Earl of Warwick; and Lord Herbert of Cherbury. In the background of the last is a rising sun and "si tandem."

Peter Oliver was instructed in the art of miniature painting by his father, and his work was executed in the same delicate manner. The miniatures of George Calvert, Earl of Baltimore; George Villiers, Duke of Buckingham; and Thomas, Earl of Southampton, are admirable examples of his work. The portrait of himself shows the gradual development of the modelling of the features of the face.

The second compartment of this case contains the work of John Hoskins and his son. Referring to the former in Graham's *English School*, it is stated that "he was bred a face painter in oil, but afterwards taking to miniature painting, he excelled what he did before. He drew King Charles, his queen, and most of the court, and had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became the more eminent limner." The son having the same Christian name as his father, and painting his initials, I. H., in a similar manner, it is difficult to give the correct attribution to their miniatures. It has been suggested they are all by one hand, but in *Graphice*, by William Sanderson, 1658, the following is written:—"For *Miniture* or Limning, in water colours, *Hoskins* and his son next modern since the *Hilliards*, father and son; those Pieces of the father (if my judgment fails not) incomparable." The father's work is well represented, and the following are brilliant examples:—*Rachel, Countess of Southampton* (signed and dated 1648); *Montagu Bertie, Earl Lindsay* (signed and dated 1650); *Sir John Suckling*, the poet and courtier (signed and dated 1646); and *Edward Montagu, afterwards Earl of Sandwich*, eldest son of the second Baron Montagu. He is in armour, and wears a long wig, light brown in colour. He was Master of the Horse to Queen Catherine of Braganza. His name is frequently mentioned in *Pepys' Diary*, in which it is stated he "fought a duel with a Mr. Chomondeley, by whom he was overcome and knocked into a ditch." *(To be continued.)*

NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

SNUFF-BOX FOUND AT MESSINES.

DEAR SIR,—I send herewith a photograph of a somewhat interesting relic in the shape of a snuff-box, which was discovered some months ago at Messines. It is of box-wood, with metal mounts of quite a crude character. I am sending it to you in the hope that some of your readers may assist me in discovering the significance of the carving and inscription. Though, of course, the latter is well known in its biblical connection, I feel sure that there must be some historical or political meaning to it.

Yours faithfully, NEW READER.

UNIDENTIFIED PAINTINGS (NOS. 220, 221, AND 222).

DEAR SIR,—I send herewith particulars of the three photos I left with you. The pictures measure 46 in. by 35½ in., are on canvas, and must have formed part of a collection of five, representing the Senses. I believe these were apparently copies of the full set of five in Scarborough some years ago. The pictures have been in my family's possession for the past fifty years. It is evident that they are the work of a Dutch artist who must have spent many years in Italy, and it was for that reason that a late judge of continental pictures considered them to be by Jacob Jordaens. I should be glad if any of your readers could throw any additional light on them.

Yours very truly, J. R. TOPHAM.

STAINED GLASS (NOTES AND QUERIES, JULY, 1916).

DEAR SIR,—The glass which your correspondent illustrated in the July number of THE CONNOISSEUR is of considerable interest, since it is a portrait of an ecclesiastic belonging to the distinguished Tucher family at a time when Nuremberg was at the height of its prosperity. In 1499, Albrecht Dürer, then twenty-eight years of age, painted portraits of at least three members of this family, viz., Hans Tucher and his wife Felicitas, now in the Weimar Museum (see illustrations on pages 22 and 23 in the monograph on this artist by H. Knackfuss, translated by Campbell Dodgson, published by Velhagen and Klasing, of Bielefeld and Leipzig, in 1900), and Dame Elsbeth Tucherin, wife of Niclas Tucher, in the Cassel Gallery. The inscription beneath the portrait in Mr. Keith Murray's glass is as follows: "laurencius · tucher · decretorũ · doctor·Canonicus · Ratispõn· Sctî · laurencii · In · Nurmberg · plebanus · 1487" · *i.e.*,

SNUFF-BOX FOUND AT MESSINES

MISS HOLCROFT

"Laurence Tucher, LL.D., Canon of Ratisbon; Plebanus of St. Laurence, Nuremberg, 1487." Ratisbon and Nuremberg are both in Bavaria, and are about fifty miles apart. The Tucher and Dürer families were resident in Nuremberg. Some one more versed in continental heraldry may be able to throw light on the marshalled arms. The coat generally assigned to Nuremberg is "Or, a lion rampant sable, within a bordure componée argent and gules." And to Ratisbon, "Argent, three chevronels gules." Possibly the arms in chief are those of St. Laurence, Nuremberg, and those in base were borne by the Tucher family.

(220) UNIDENTIFIED PAINTING

The title "Plebanus" is not easy to interpret. Nuremberg was unlike other free towns, since its government was vested in the patrician families (see *Encycl. Brit.*, latest edition), who succeeded in permanently excluding the civic guilds from all share in municipal power. This does not seem to have been to the detriment of the townsmen, for Pope Pius II. (1405-1464) used to say that a simple burgher of Nuremberg was better lodged than the King of Scotland. Ten years after the date of this glass, Nuremberg received its first blow in

(221) UNIDENTIFIED PAINTING

(222) UNIDENTIFIED PAINTING

the discovery of the sea route to India; and worse days followed, for in the "Thirty Years' War" Gustavus Adolphus besieged it, in consequence of which ten thousand inhabitants are said to have died of want or disease. It is some evidence that the Tucher family shared in the changed fortunes of the city, when it is recorded that Marie von Tucher, of the celebrated Nuremberg family, married the philosopher Hegel in 1811, but "she brought her husband no fortune but a cheerful heart."

"Plebanus" may be a civil office, equivalent to that of alderman, held by the patrician ecclesiastic whose portrait in glass has come down to us. The city is divided by the little river Pegnitz into two parts, called respectively the Lorenzerseite and the Sebalderseite, after the two principal churches. The alderman or ruler of the Lorenzerseite may conceivably have been styled in the Middle Ages, "Sancti Laurencii in Nurmberg plebanus."

Another possible interpretation is this. Laurence Tucher, the donor of the window, placed it in the church in which he had worshipped as a layman. He was in 1487 canon of the cathedral church of Ratisbon, but in his humility he was pleased to describe his former connection with the church from which he derived his name, and in which he had doubtless worshipped regularly as a layman, a plebanus, *i.e.*, an ordinary member of the congregation.

Yours faithfully, W. F. JOHN TIMBRELL.

[Knackfuss gives us an engraving of the armorial bookplate designed by Dürer for Dr. Hector Pomer, "Præpos. S. Laur," but this does not help us, for the arms there marshalled are, "Quarterly, 1 & 4 a gridiron; 2 & 3 Per bend sable and argent (?) two bendlets enhanced."—W. F. J. T.]

UNIDENTIFIED PAINTING (NO. 199).

DEAR SIR,—The picture appearing under this number in your issues of October and December, 1915, is identical in detail with one of a set of eighty-four etchings by Salvator Rosa which I have. The subject is *The Academy of Plato*, the legend on the plate reading, "In Villa ab Academo attributa suo Plato condit Academiam, Salvator Rosa, Inu, Sculp." The inscription on the back of the painting (see December) may be Spanish, as he was. H. Otto, in the December number, says the drawing in the British Museum is reversed and slightly different in arrangement. On close comparison, my plate appears to be an exact copy, and is not reversed. Size, 18 in. by $10\frac{3}{4}$ in.

Yours truly, A. C. NEFF (Toronto).

UNIDENTIFIED PAINTING (NO. 213).

DEAR SIR,—Unidentified painting, No. 213, on page 104 of your June number, is *The Little Drummer*, by Dubasty, painted about fifty years ago. It made an impression in, I think, the Salon about that time.

Faithfully yours, A. G. TEMPLE.

UNIDENTIFIED PAINTING (NO. 217, JULY, 1916).

DEAR SIR,—With regard to this picture, it is, of course, impossible to say with any certainty as to the artist without seeing the colour and handling, but from the composition and lighting it has every appearance of being by Benjamin West, P.R.A.

Yours faithfully, A. PAINTER.

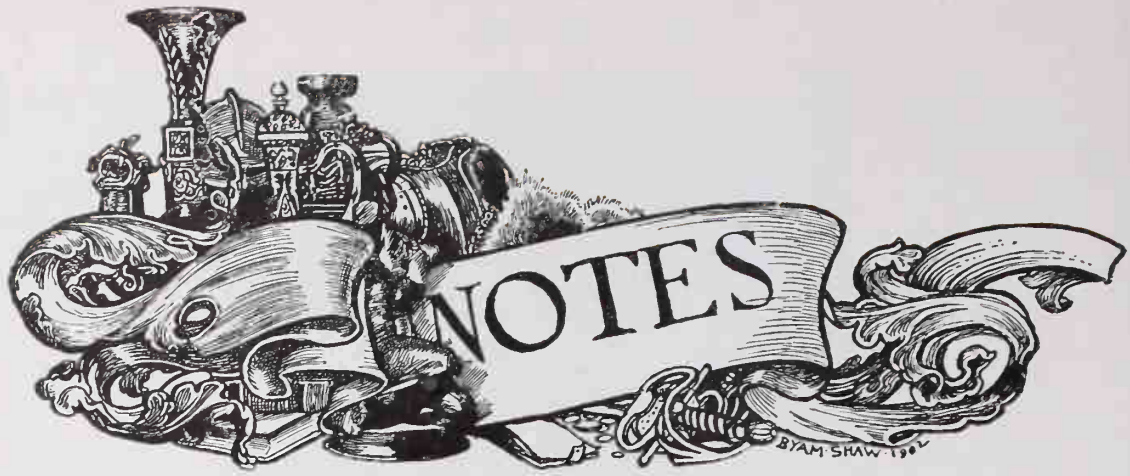
SUBJECT OF PAINTING.

Mrs. Fowke, of Birmingham, would be obliged if any of our readers can identify the subject of an old oil-painting in her possession. The picture represents a pillar, on the top of which is a flaming cresset. Set in the pillar are two rings, the upper being gilt, and the lower of dark metal. Between them is written

> "We . . . dare thee
> to touch the Ring
> of Henirie
> Our noble King."

A number of prostrate armour-clad bodies lie about the base of the pillar, and one of their shields is charged with two leopards. A number of armed figures on horse and foot are grouped round. Two of them appear to be wrenching the upper ring out of its socket.

MISS HOLCROFT



A Painting by Otho Marcus

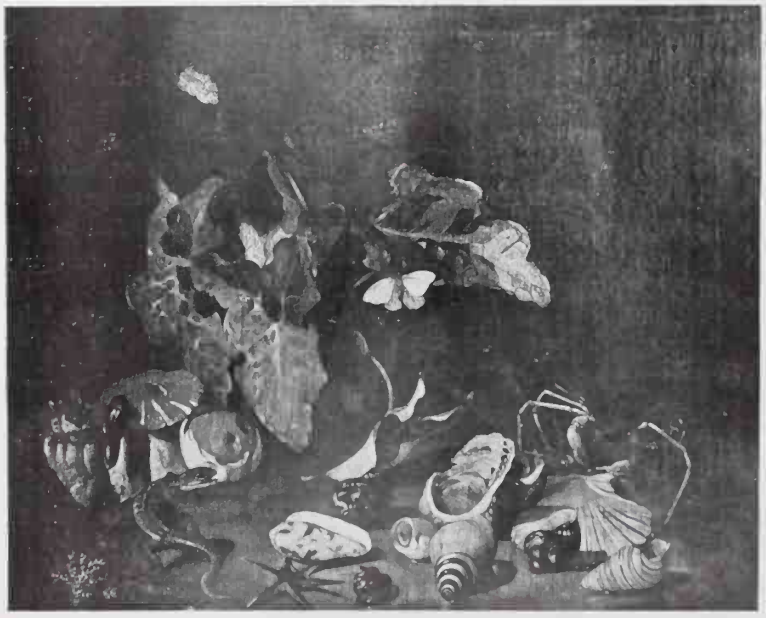
An authentic and very fine work of Otho Marcus (also Marcellis or Van Schrieck), finished with extraordinary care, is illustrated below. The works of this old master (1613–1673) are seldom met with, and the picture represents an expanse of sea-shore with a lizard, sea-shells, weeds, insects, etc. It is on canvas, and without frame measures 24 in. by 29 in., and altogether is an undoubtedly striking example of this painter's peculiar style, quite different from the usual still-life work of that period.

Antique Barometer

Years ago the barometer was better known by the more familiar name of "weather glass." The one here illustrated belongs to Mr. Robert Belfitt, J.P., of Sheffield. The shape is not only peculiar, but unusual. The horizontal part shows the fluctuations of the mercury. It is of fine metal, on which the varying types of weather are indicated and engraved. The barometer is 3 ft. 10 in. long by 6 in. broad. The glass tube runs along this, turning into the upright frame, which is of wood, 3 ft. long. This brings the total length of the glass tube to about 7 ft., finishing with a globe at the foot, which is full of mercury. The plate is finely engraved with the maker's name, "Made by Charles Orme of Ashby-de-la-Zouch in Leicestershire 1736." This means it is 180 years since it was made. There also is a printed table of "Observations," which, as will be seen, form curious reading, especially paragraph IX.

OBSERVATIONS ON THE BAROMETER, SHEWING THE CHANGE OF THE WEATHER.

There are feveral curirious obfervations to be made by the rifing and falling of the Mercury in the Tube or Pipe, which muft be allowed to be occafioned by the preffure of the Air upon the Quickfilver; and moft of the ingenious who have ftudied the nature of it, agree the influence to be upon the pool or fountain; others think it to be upon the feeming Vacuum on



STILL-LIFE BY OTHO MARCUS

BURLINGAME
PUBLIC
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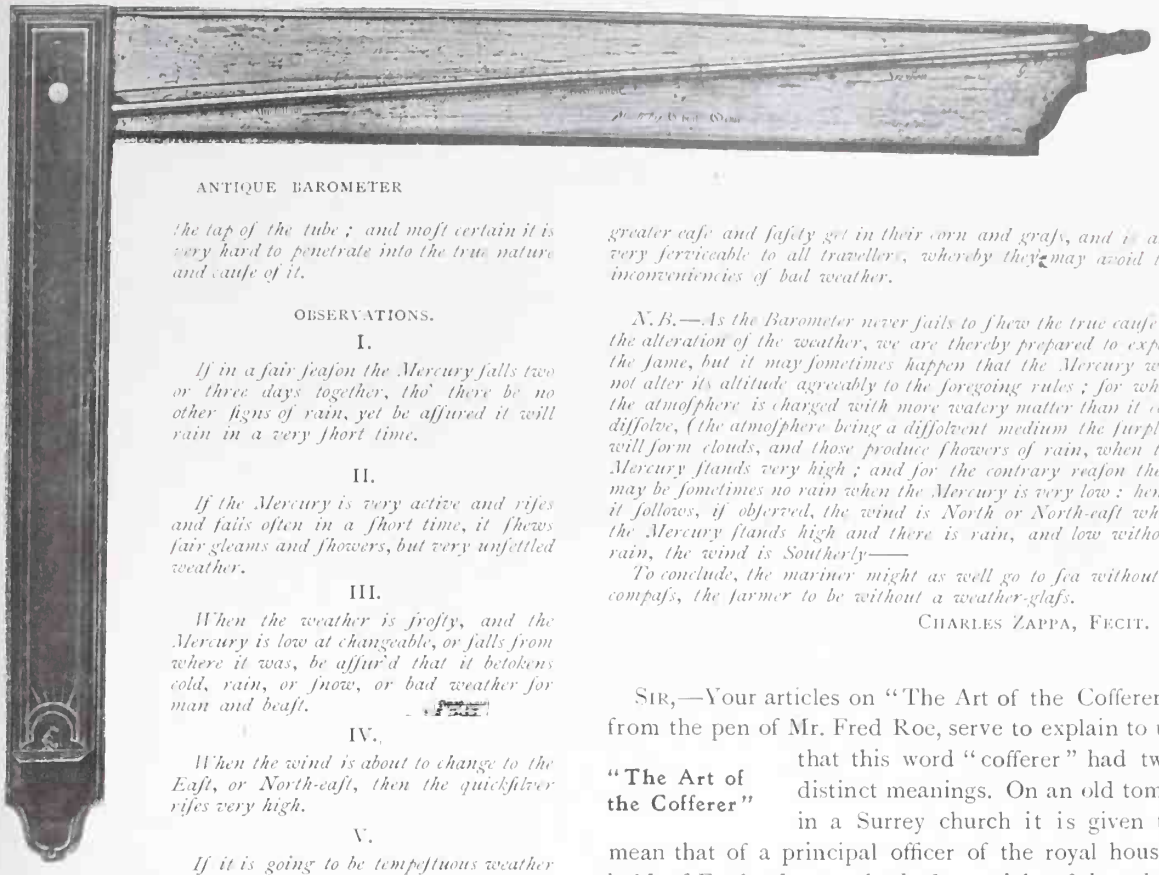
ISABELLA BRANT, FIRST WIFE OF RUBENS
BY PETER PAUL RUBENS
At Amsterdam

[*Photo Mansell*

THE CONNOISSEUR

MISS HOLCROFT



ANTIQUE BAROMETER

the tap of the tube; and moſt certain it is very hard to penetrate into the true nature and cauſe of it.

OBSERVATIONS.

I.

If in a fair ſeaſon the Mercury falls two or three days together, tho' there be no other ſigns of rain, yet be aſſured it will rain in a very ſhort time.

II.

If the Mercury is very active and riſes and falls often in a ſhort time, it ſhews fair gleams and ſhowers, but very unſettled weather.

III.

When the weather is frofty, and the Mercury is low at changeable, or falls from where it was, be aſſur'd that it betokens cold, rain, or ſnow, or bad weather for man and beaſt.

IV.

When the wind is about to change to the Eaſt, or North-eaſt, then the quickſilver riſes very high.

V.

If it is going to be tempeſtuous weather the quickſilver will ſink very low; but as ſoon as the ſtorm is over, it riſes apace.

VI.

When it has rained for ſome time, and the Mercury riſes above the height of the place which denotes fair weather, during twenty-four hours or more, it is a ſure ſign that the weather will continue fair for ſome days.

VII.

When the weather has been fair ſeveral days, and the Mercury comes down to the point of changeable and rain, though it ſhould not rain preſently, it is a ſign that it ſhall ſtay at the degree of changeable weather, and there ſhall be ſmall and changeable winds. If the Mercury falls lower, ſloping at the place marked ſnow, or wind, it will rain certainly. And if it goes down as low as the point of great ſnow, there will be rain which will continue ſeveral days. The degree marked ſtorms, denotes hurricanes or ſtorms, when the Mercury is come there; but if at that time the ſtorm is not felt at that place, it will in others not far off.

VIII.

About the time of the Equinox, when nights and days are equal, if the Mercury marks rain, foreſhews that the weather will be very rainy until the other Equinox; on the contrary, if at the ſame time the Mercury marks fair weather, it is a ſign that the weather wil be dry to the next Equinox.

IX.

Note, If the Mercury falls it is good to take phyſic, but contrary when it riſes.

X.

Further, the Barometer is of very great ſervice to all country people in harveſt time, for the certain notice it gives of the change of the weather before it comes, by which they may with greater eaſe and ſafety get in their corn and graſs, and is alſo very ſerviceable to all travellers, whereby they may avoid the inconveniencies of bad weather.

N.B.—As the Barometer never fails to ſhew the true cauſe of the alteration of the weather, we are thereby prepared to expect the ſame, but it may ſometimes happen that the Mercury will not alter its altitude agreeably to the foregoing rules; for when the atmoſphere is charged with more watery matter than it can diſſolve, (the atmoſphere being a diſſolvent medium the ſurplus will form clouds, and thoſe produce ſhowers of rain, when the Mercury ſtands very high; and for the contrary reaſon there may be ſometimes no rain when the Mercury is very low: hence it follows, if obſerved, the wind is North or North-eaſt when the Mercury ſtands high and there is rain, and low without rain, the wind is Southerly——

To conclude, the mariner might as well go to ſea without a compaſs, the farmer to be without a weather-glaſs.

CHARLES ZAPPA, FECIT.

"The Art of the Cofferer"

SIR,—Your articles on "The Art of the Cofferer," from the pen of Mr. Fred Roe, serve to explain to us that this word "cofferer" had two distinct meanings. On an old tomb in a Surrey church it is given to mean that of a principal officer of the royal household of England, one who had oversight of the other officers of the court. He was next under the controller, and was a member of the Privy Council. The duties appertaining to his office are now carried out by the Lord Steward and Paymaster of the Household.

In Fletcher's play of "The Fair Maid of the Inn" the word "cofferer" is used in this sense. It would be of interest to know, from any contemporary records, if the term also applied to the maker of coffers at the same time.

Your obedient servant, J. LANDFEAR LUCAS
(Glendora, Hindhead, Surrey).

SIR,—It is known that, in the Middle Ages, a Guild of Cofferers, or makers of chests and strong boxes, existed, the members of which were subjected to very stringent laws and rules as to the production of such pieces. The meaning mentioned by Mr. Landfear Lucas seems to have arisen from the article in which the goods were kept. Contemporary records of the Cofferers' Guild are exceedingly difficult to obtain, but that a society of craftsmen existed under that name is perfectly well authenticated.—Yours faithfully, FRED ROE.

BURLINGAME PUBLIC LIB.

MISS HOLCROFT

IN THE SALE ROOM

AN interesting sale took place at the King Street rooms on June 23rd. The day opened with the collection of the late Sir John Gorst.

Paintings and Drawings

Amongst the paintings, *A classical building, by a stream, with a woman washing clothes in the foreground, tall trees beyond*, by H. Robert, signed and dated 1796, 37½ in. by 29½ in., realised £735; and *A Village Fête*, by A. Brauwer, on panel, 7¼ in. by 9½ in., £157 10s. Of the drawings which formed part of the same property, seven out of the eight lots were by J. W. Carmichael. The highest bid was one of £67 4s. for a set of eight views of Leith, Edinburgh, etc., measuring about 12½ in. by 18½ in. From various sources, the following paintings were also noticeable:—*A Grand Mountainous Landscape*, by J. van Ruysdael, from the collection of the Duke of Somerset, 1890, and described in H. de Groot's catalogue of Dutch painters, vol. 4, p. 241, £735; *A Youth holding a jug in his right hand, and lighting his pipe*, by F. Hals, 16¾ in. by 13½ in., described in the same work, vol. 3, p. 20, £651; *Portrait of Capt. Alexander Ker (43rd Regt. of Foot)*, by Sir H. Raeburn, 29½ in. by 24½ in., £420; *Portrait of William Herries Ker, Esq.*, by the same, 29½ in. by 24½ in., £210; *Portrait of the Rt. Hon. William Pitt, M.P.*, by J. Hoppner, 48 in. by 39 in., £378; *The Madonna with the Infant Saviour and St. John*, by Fra Bartolommeo, on panel, 31½ in. by 24 in., £241 10s.; *Virgin and Child*, by the master of the *Death of the Virgin*, unframed, on panel, 28¼ in. by 22½ in., £168; *La Beata Vergine del Rosario* and *Isola San Servolo*, a pair by F. Guardi, 4 in. by 7 in., from the collection of Signor Aldo Noseda, of Milan, described in G. A. Simonson's "Francesco Guardi," 1901, p. 92, £157 10s.; *Portrait of a Nobleman of the Mordaunt family, a predecessor of the Earl of Peterborough*, by L. de Heede, with inscription and date 1563, 37½ in. by 27 in., described in Walpole's "Anecdotes of Painters," vol. 1, p. 262, £131 5s.; *Portrait of George, Lord Anson*, by Sir J. Reynolds, 49 in. by 39 in., £131 5s.; *La Petite Nanette*, by J. B. Greuze, 17½ in. by 14½ in., exhibited at the Grafton Galleries, £110 5s.; and *Portrait of Johannes Hoornbeek, Professor of Theology at Leyden*, by F. Hals, 25½ in. by 21¾ in., £105. Other prices were, £94 10s. paid for *A view of Rome, from Pont Molle*, by Wilson, 39 in. by 49 in.; £89 5s. for *A Gentleman, in blue coat, with buff vest and breeches, standing in a landscape holding a bow and arrow, a dog by his side*, by J. S. Copley, 38¼ in. by 47¼ in.; £86 2s. for *Portrait of Alexander Shearer, M.D.*, and *Portrait of Mrs. Shearer, with her young daughter, afterwards Lady Wathen*, a pair, by the same, 39 in. by 29 in.; £84 for *Portrait of Catherine, daughter of Sir Wm. Parsons (married Sir James Parry, created Lora Santry)*, by Kneller, 49 in. by 38 in.; and £73 10s. for *Portrait of a Gentleman, in brown coat and white stock*, by Lawrence, 29½ in. by 24½ in. A drawing by W. Blake, *The Resurrection*, 16 in. by 11½ in., was knocked down for £84. A pastel *Portrait of Mrs. Walker King*, by J. Russell, R.A., 35 in. by 27 in., secured £252. It was sold by order of the executors of the lady's descendant, the late G. B. Rashleigh. The subject, Sarah Dawson, married Walker King, Bishop of Canterbury; her eldest son was Archdeacon King, whose son became Bishop of Lincoln. This lot was succeeded by a *Portrait of Andrew Dalzel, Esq.*, by Sir H. Raeburn, 49 in. by 38¾ in., which was offered under direction of the executors of the late Surgeon-Major W. F. B. Dalzel, grandson of the gentleman represented. Andrew Dalzel was Professor of Greek at Edinburgh University, 1779–1805; helped to found the Royal Society of Edinburgh, 1783; and became principal clerk to the General Assembly, 1789. This work, which was engraved by R. C. Bell, realised £787 10s. The property of a gentleman, a *Portrait of Mary Isabella, wife of Charles, 4th Duke of Rutland, and youngest daughter of Charles, 4th Duke of Beaufort*, by Rev. W. Peters, 24½ in. by 18 in., fetched £199 10s. The sale was brought to a conclusion by a series of works which were offered by order of the trustees of the late Mr. and Mrs. F. W. Farrar. Belonging to the former property, a *Head of the Artist's Niece*, by Sir T. Lawrence, oval, 19 in. by 15¾ in., from the Novar collection, 1878, fell for £262 10s.; whilst from the latter, a *Madonna and Child*, of the early Flemish school, on panel, circular, 14½ in. diam., exhibited at Burlington House, 1880, made £525.

A drawing by P. de Wint, *A Winding River, with cattle*, 10¾ in. by 21½ in., was secured for £126 at Christie's on June 30th. It was the property of Harry Nuttall, Esq., M.P., who also owned the following pictures:—*The Cool of the Evening*, by T. S. Cooper, R.A., 1870, 29½ in. by 45 in., £162 15s.; and *Apple Gatherers*, by J. Linnell, sen., 1865, 29 in. by 39 in., £94 10s. The property of the late Allan Gow McGregor, *A Cow and Sheep on the Cliffs*, by T. S. Cooper, 1878, 29½ in. by 45½ in., made £136 10s.; *Rescued*, by R. Ansdell, R.A., 1864, 64 in. by 43½ in., £99 15s.; and *A Council of War under the Presidency of the Princesse de Condé*, by R. Hillingford, 24½ in. by 36½ in., £73 10s. These were followed by drawings from various sources. Two vignettes by J. M. W. Turner, *The Abbey of the Sweetheart: New Abbey, Dumfries*, and *Craigmillar Castle*, realised £136 10s. and £173 5s. respectively. Both were from the Novar collection, 1877, and engraved by W. Miller to illustrate Scott's works. *Kenilworth*, a

drawing by P. de Wint, 16½ in. by 21 in., fell for £147. Amongst the paintings from different properties the following sums were secured:—£336 for *A Country Booking-Office*, by Erskine Nicol, A.R.A., 1867, 44 in. by 56½ in., exhibited at the Royal Academy, 1867, and at Bradford, 1873; £178 10s. apiece for *Toil: Dawn*, by John Charlton, 1911, 43½ in. by 71½ in., exhibited at the Royal Academy, 1911, and *In the Forest*, by J. Farquharson, R.A., 50½ in. by 39½ in.; £152 5s. for *Wensleydale, Yorks.*, by E. M. Wimperis, 1899, 29½ in. by 49½ in.; £141 15s. for *Cattle and Sheep by a Pool: Sunset*, by T. S. Cooper, 1875, 29¼ in. by 42½ in.; £136 10s. for *Near Harlech, Carnarvonshire Coast*, by B. W. Leader, R.A., 1889, 25½ in. by 41¾ in.; £105 for *The Sardine Fishery*, by R. W. Macbeth, R.A., 1879, 44 in. by 83½ in., exhibited at Burlington House, 1911, and etched by the artist; £94 10s. for *Marie Antoinette in the Conciergerie*, by C. L. Muller, 22½ in. by 17¾ in., exhibited at the French exhibition, 1859, and mentioned in Bryan's "Dictionary"; £78 15s. for *Spring Blossoms*, by A. J. T. Monticelli, 16½ in. by 11 in., from the Alexander Young collection, 1910; and £73 10s. for *Farne Island*, in monochrome, by J. M. W. Turner, 5½ in. by 8 in., from the collection of J. E. Taylor, 1912. A framed proof of an unpublished plate by J. T. Willmore was sold with the last-mentioned lot. A view of *Knockholt Park, Kent*, also by Turner, 9 in. by 6¼ in., and from the same collection, was knocked down for £50 8s. A series of pictures, the property of Lord Henry Bentinck, M.P., were offered next. Of these, *A Summer Afternoon*, by Wm. Orpen, A.R.A., 37½ in. by 35 in., brought £504; and *On the Rocks*, by the same, 17½ in. by 19½ in., £173 5s. William Nicholson's *The Wrestlers*, 29¼ in. by 24¼ in., which was exhibited at Nottingham, fetched £115 10s. Of two works by James Pryde, *The Marriage*, 26½ in. by 19½ in., made £84; and *The Betrothal*, 19¼ in. by 23½ in., £73 10s.

Amongst the pictures belonging to Lady Ottoline Morrell, *L'Henre Exquise*, 31½ in. by 25 in., and *Returning from the Ball*, 24½ in. by 29½ in., were knocked down for £84 apiece, whilst in the case of *Figures: Moonlight*, by Henry Lamb, 26½ in. by 20¾ in., the hammer fell upon a bid of £78 15s. The day closed with some paintings which were sold by order of the trustee of the late Thos. Pryce. £220 15s. was paid for J. Israels' *Industry*, on panel, 10 in. by 7 in.; £215 5s. for W. Maris's *Milking-Time*, on panel, 8¼ in. by 10¾ in.; and £94 10s. for J. H. Weissenbruch's *Low Tide*, on panel, 7½ in. by 9½ in.

On June 22nd, an open letter proof of *Napoleon on board the Bellerophon*, by C. Turner, after C. L. Eastlake, realised £19 at Messrs. Sotheby's.

Engravings

THE highest amount bid during Messrs. Christie's sale of July 17th was £315 for *Mrs. Curtis*, by H. Hudson, after H. Walton. In common with the following engravings, it was sold by order of the executors of the late Julian M. James. *A Lover's Anger*, by P. Simon, after F. Wheatley, printed in colours, realised £168; *Mrs. Robinson*, by J. R. Smith, after G. Romney, £65 2s.; *Cottagers* and *Travellers*, a pair, by W. Ward, after G. Morland, £44 3s.; *Fishermen Going Out* and *Fishermen on Shore*, a pair of open letter proofs, by and after the same, £33 12s.; *Edward Chamberlayne*, by J. Jacobé, after G. Romney, proof before any letters, £36 15s.; *Angelica Kauffman as Design* and *Cleobatra and Augustus*, by T. Burke, after A. Kauffman, printed in colours, £30 9s.; and *Expectation*, by J. R. Smith, after H. Bunbury, printed in colours, £24 3s. Amongst the miscellaneous properties, the pair, printed in colours, *Constancy* and *Variety*, by W. Ward, after G. Morland, secured £262 10s.; *Signora Giovanna Bacelli*, by J. Jones, after T. Gainsborough, the first published state, with the title on the tambourine, £231; *The Fortune Teller*, by J. R. Smith, after Rev. W. Peters, in colours, £173 5s.; *The Gamesters*, by W. Ward, after the same, printed in colours, £110 5s.; *Lady Elizabeth Foster*, by C. Watson, after J. Downman, printed in colours, £126; *The Months*, a set of twelve, by W. N. Gardiner and F. Bartolozzi, after W. Hamilton, printed in bistre, six open letter proofs, £75 12s.; *Miss Paget as Psyche*, by J. H. Meyer, after J. Hoppner, printed in colours, £69 6s.; *Miss Jacobs*, by J. Spilsbury, after Sir J. Reynolds, first state, before any letters, and before the plate was cleaned, £52 10s.; *Connubial Happiness*, by E. J. Dumée, after J. Northcote, printed in colours, £48 6s.; *Miss St. Clair (The Alpine Traveller)*, by J. Ward, after the same, £50 8s.; *Innocent Mischief* and *Innocent Revenge*, by C. Josi, after R. Westall, a pair, printed in colours, £39 18s.; *The Charmers* and *Tantalizing*, by C. Knight, after Rev. W. Peters, a pair, printed in colours, £36 15s.; *Mrs. Jordan as the Romp*, by J. Ogborne, after G. Romney, printed in colours, £35 14s.; *Louisa*, by and after W. Ward, printed in colours, £31 10s.; *The Shepherdess*, *The Gleaner*, *The Little Gipsy*, and *The Mountain-Girl*, by C. Josi, after R. Westall, a set of four, printed in colours, £31 10s.; a set of four Hawking Subjects, by R. G. Reeve, after F. C. Turner, aquatinted in colours, £26 5s.; *A Burgomaster*, by R. Houston, after Rembrandt, first state, proof before any letters, £25 4s.; and *Angelica Kauffman*, by F. Bartolozzi, after Sir J. Reynolds, printed in colours, £21.

A fine impression of the only state of *Mrs. Pelham Feeding Chickens*, by W. Dickinson, after Sir J. Reynolds, sold for £262 10s. It formed part of the series of engravings sold by order of the executors of the late C. F. Fowles, from which came also an impression of the first state of *Lady Elizabeth Compton*, by V. Green, after Sir J. Reynolds, which made £178 10s.; and *The Hon. Mrs. Beresford*, *The Marchioness Townshend*, *and The Hon. Mrs. Gardiner*, by T. Watson, after the same, also a first state, upon which the hammer fell at a bid of £105. *Edmund Burke*, by J. Jones, after G. Romney, secured £50 8s.; *Mrs. Hardinge*, by T. Watson, after Sir J. Reynolds, second state, £44 2s.; *Colonel Tarleton*, by J. R. Smith, after the same, first state, £43 1s.; *Mrs. Gwynne and Mrs. Bunbury*, by W. Dickinson, after D. Gardner, first state, £35 14s.; and *General*

MISS HOLCROFT

Washington, by V. Green, after J. Trumbull, first state, £31 10s. A proof before letters, printed in bistre, of *Miss Farren*, by F. Bartolozzi, after Sir T. Lawrence, fell for £42. Later in the day, an impression in colours of the same subject attained £147. The latter was the property of the late Lieut.-Col. the Right Hon. Sir Wm. Carrington, G.C.V.O., K.C.B. Belonging to J. H. Leigh, Esq., a proof before letters of *Mrs. Jordan as Hypolita*, by J. Jones, after J. Hoppner, fell for £25 4s.

Some prints owned by the late Alexander Huth were also offered, when a proof before any letters, with wide margin, of *Miss Cholmondeley*, by C. Turner, after Sir T. Lawrence, realised £86 2s.; and a first state of *The Marlborough Family*, by the same, after Sir J. Reynolds, £39 18s. A few engravings after George Morland were also in evidence, and of these *The Thatcher*, by W. Ward, brought £50 8s.; *The Farm-yard* and *The Farmer's Stable*, by the same, a pair of open letter proofs, £35 14s.; *Travellers*, by the same, and *The Return from Market*, by J. R. Smith, a proof with the early publication line, £27 6s. each; *Sunset: A View in Leicestershire*, by J. Ward, £26 5s.; and *The Fisherman's Hut*, by J. R. Smith, open letter proof, £22 1s.

Objets d'Art

A CHARMING series of French terra-cottas aroused keen competition at Christie's on May 18th. They had been the property of the late Walter Arnold, who had inherited many of the pieces from his grandfather, Henry James Pye (1745–1813), Poet Laureate. The first which came under the hammer was a bust of a Bacchante, by J. C. Marin, 7¼ in. high, on fluted pedestal of Algerine onyx; it fell for £945. Two other works by the same artist were also sold, "Le Sacrifice," 1790, 13 in. high, signed, fetching £336, and a pair of groups of "Satyrs and Fauns," 1787, 6 in. and 7 in. high, signed, £199 10s. Just previous to these, a group of a "Nymph and Cupid," by Claude Michel (called Clodion, in which name the piece was signed), 11¾ in. high, on Sèvres gros-bleu and gold circular pedestal, hard paste, realised £840. Two oval reliefs by A. Corsinus, representing "Moses and Jephthah's Daughter at the Well" and "Aaron and the Golden Calf," 28 in. by 21 in., in gilt-wood frames, were knocked down for £276; whilst £147 was given for a figure of a Bacchante, 19¼ in. high, of the 18th-century French school.

A set of six Stuart needlework panels, each designed with flowering trees, exotic birds, monkeys, etc., 79 in. by 48 in. (four panels joined), and the borders for same designed with animals and birds, 38 in. by 12½ in., secured £70 at Puttick's on April 7th. An oval panel of English petit-point needlework, with lovers in a landscape, etc., delicately worked in coloured silks and wools, 18½ in. by 16½ in., middle of the 18th century, brought £42 at Christie's on May 9th.

Amongst the decorative objects belonging to the late Thomas James Barratt which appeared at Christie's on May 9th, a Japanese ivory okimono, carved as figures of "long arms and long legs," 19 in. high, fetched £44 2s. A cut-glass candelabrum, with branches for five lights, on Wedgwood blue jasper pedestal, with metal-gilt mounts, 27 in. high, sold for £24 3s. A pair of cut-glass candelabra, with scroll branches for three lights each, with numerous festoons and pendants, 28 in. high, the property of the late F. W. Farrer, made £38 17s. on June 14th.

An interesting series of ancient Egyptian antiquities came under the hammer at Sotheby's on May 24th. The most prominent item was a papyrus relating to *Thoth Khemti, divine priest of Amen, royal scribe*, etc., and dating from the 26th dynasty, which fell for £36. It was mounted in nine *passe-partouts*, 20 in. by 12½ in.

A number of Chinese hardstone carvings from the late Sir Trevor Lawrence's collection were offered at Christie's on May 29th. Amongst them, a large vase and cover, of dark green jade, carved with formal flowers and emblems, 14 in. high, on metal gilt stands, fetched £325 10s.; and a pair of circular table-screens, formed of dark green jade plaques, engraved with scenes in a tea plantation, and partly gilt, in cloisonné enamel borders, on carved rosewood stands, 17 in. high, £220 10s. Several interesting examples of Chinese cloisonné enamel from the same collection were sold on May 31st and June 1st. The two most important lots were an altar vessel, formed as a vase and cover, supported by a mythical bird resting on two wheels, the whole decorated with scrolls in polychrome on turquoise ground, 10 in. high, from the Summer Palace, and from the collection of H. G. Bohn, 1876, which brought £315; and a Korō and cover, formed as a mythical horned monster, 25 in. high, £215 5s. Later on, a figure of a kylin, with a Damio seated on its back, the beast enamelled dark blue, with green trappings, and the man of copper-gilt, his costume enamelled dark blue, green, and yellow, 19 in. high, realised £325 10s.

On May 30th, the second day of the Trevor Lawrence sale, four upright panels of French tapestry, with classical scenes, 8 ft. 6 in. high, 5 ft. 9 in. wide, and 8 ft. 3 in. high, 6 ft. 10 in. wide, middle of the 18th century, were secured for £2,100. A number of Eastern rugs and carpets were also put up. Two Persian carpets, with formal flower designs, the one 19 ft. 4 in. by 7 ft. 10 in., and the other 17 ft. 6 in. by 6 ft. 10 in., realised £136 10s. a piece. Another, 18 ft. by 9 ft. 3 in., fell for £131 5s.

At a sale of musical instruments held by Messrs. Puttick and Simpson on May 30th, a violin by J. B. Guadagnini, labelled "Joannes Guadagnini, 1740," in leather case, and outer canvas cover, was knocked down for £145. It was the property of H. Victor Marshall, Esq., of Margate, and carried Messrs. W. E. Hill & Sons' guarantee.

A fine old William and Mary marqueterie bureau bookcase aroused keen competition at the sale held by Messrs. Nicholas at "Knotmead," Mortimer, on June 28th. The hammer fell upon the ultimate bid of 180 guineas.

AMONG the best art evoked by the war must be numbered some of the recruiting, charitable and patriotic posters with which street hoardings have been so plentifully decorated during the last two years. Many well-known artists have been at work producing these, among them Mr. Frank Brangwyn, whose large black-and-white cartoons executed in lithography include some of the most powerful examples on a large scale ever produced in this medium. Unfortunately, posters, being only intended for transient use, are apt to be forgotten once their purpose is served, and it is only the enlightened few who collect and cherish them as they would orthodox prints or pictures. In years to come some of these posters will be classed among the greatest works of art of the reign of George V., and the neglect of the present generation to accumulate a larger store of examples will be a matter of wonder. Most of the London art authorities are alive to the importance of the matter; those of the Victoria and Albert Museum are trying to make a representative collection, though the entire absence of any funds with which to make purchases seriously handicaps them in their efforts, while the Lord Mayor, Sir Charles Cheers Wakefield, is accumulating a collection for the city. The latter gentleman, in conjunction with Mr. Brangwyn, has now presented to the Victoria and Albert Museum a most interesting and an unique example of poster-work, namely, the original stone of Mr. Brangwyn's splendid lithograph, entitled *Britain's Call to Arms*. This work, measuring 60 inches by 40 inches, is the largest that the artist has executed in the medium. It is interesting as one of the earliest posters inspired by the war; while its striking dramatic power, masterly arrangement of blacks and whites and rich decorative effect make it a fine and fully representative example of Mr. Brangwyn's art. As showing his

A War Poster by Frank Brangwyn, A.R.A.

BRITAIN'S CALL TO ARMS FROM THE WAR POSTER BY FRANK BRANGWYN

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direct work on the actual stone it will be most instructive to South Kensington students, and Sir Charles Wakefield's action in purchasing the stone for the Museum and Mr. Brangwyn's in giving the work upon it deserve to be warmly commended.

"Eve" Pictures by Miss A. H. Fish, and Collection of Dolls by Mr. Edward Lovett

THE originals of the "Eve" drawings by Miss A. H. Fish, so well known to readers of *The Tatler*, were brought together at the galleries of the Fine Art Society (148, New Bond Street), and formed a piquant and attractive exhibition. It appears something of a paradox to hail Miss Fish as a successor of Du Maurier, for the technique and artistic outlook of the two artists are essentially different; nevertheless, the literary quality, which is common to the work of both, brings them nearly akin. Du Maurier pictured smart society of the last quarter of the nineteenth century. He invented certain typical characters like Mrs. Ponsonby de Tomkyns and Sir Gorgius Midas, and so invested them with personalities that they are as real to us as Colonel Newcombe or Mrs. Gamp. Miss Fish has done the same thing, if somewhat more sketchily, for Eve. It does not signify that her work is singularly decorative and makes no attempt at imitative realism, and that she pictures her characters as though they were Dutch dolls with painted features; she makes them both alive and irresistibly humorous. The story of Eve, as it is recorded in over a hundred drawings, is a piquant piece of literature, as true to type and far more humorous than many a popular light novel. Though the figures presented are generally noseless, and eyes and mouth are suggested by the merest conventions, Miss Fish manages to convey the emotions, and even the dispositions of her characters, in a whimsical yet fully satisfying fashion. The three girls in *The Tea Party*, the cook whom Eve is about to lose, the figures in *Eve's Bomb-proof Dinner Party in a Cellar*, with its sequel, *The Coalmen disturb Eve's Cellar Tea Party*, the young officers shown in various drawings, and the various other figures, are all clearly differentiated and true to life, if of life seen in a wholly farcical spirit. Miss Fish has a keen sense of decorative effect, her line-work is good, her masses of black always appositely placed; but her greatest gifts are her humour and her power of suggesting expression by a few deftly placed strokes. Her drawings form a delightful epitome of the humorous side of war life, and are among the best things of their kind that the conflict has given us.

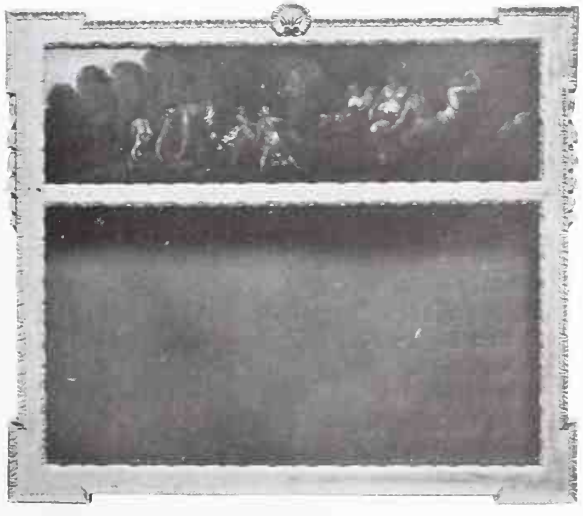
In the same galleries are being shown an unique collection of dolls gathered by Mr. Edward Lovett from all parts of the world, "with the object of illustrating the history of the doll from the standpoints of ethnography and folk-lore." The most interesting exhibits are perhaps the series of modern dolls representing various European and Asiatic nations, most of which are dressed in typical costumes, the Swiss ones, for instance, being clad in the peasant dresses of the twenty-two cantons. Various materials are used in the making of the dolls, for while wax heads and limbs preponderate in the European countries, the dolls of Palestine are "made from bifurcated branches," with a round piece for a face, and those of India chiefly from rag. Some curious dolls made by woodmen of the Russian forests are covered with moss, while others from Poltava, quaintly carved in wood and brightly coloured, remind one of the costume designs by Bakst. Suggestive of mediæval romance, though actually of more modern date, was a waxen figure from Belgium, once used for the purposes of magic. An injury done to the image was supposed to be duplicated on the person whom it was intended to represent, and this belief was not only current in England for many centuries, but even accepted by our lawgivers. It still passes as current in portions of Europe and the greater part of Africa. Going backwards, Mr. Lovett includes some dolls belonging to children of Rome and of ancient Egypt; one of the latter must have been in use before the children of Israel set out for the Promised Land. Earlier still are some of the Egyptian "Ushabti," the little figures buried with the dead as substitutes for the living slaves who, in still earlier ages, were entombed with the lords and masters to serve them beyond the grave. To go back to the earliest dolls of all, Mr. Lovett should have included some of the figurines of man or beast, either modelled in clay or carved in stone or ivory, found among the remains of the cave-dwellers of the Palæolithic age; but as the purposes for which these little prehistoric figures were intended are unknown, Mr. Lovett has perhaps been wise in confining his collection to works belonging to the epoch of recorded history.

Painted Furniture

IT is sometimes levelled as a reproach against the Royal Academy that its foundation members included coach, scenery and furniture painters; but one could wish that this tradition might have been perpetuated, for it is only by applying the best types of art to the commoner objects of life that we can hope to raise the taste of the English people to as high a level as it attained in mediæval days. Something towards bringing about such a desirable state of affairs should be effected by Lady Kinloch, who is trying to revive the taste for painted furniture in the interests of artists—and they are many—who have been badly hit by the war. A collection of specimens of the revived industry, after being shown at Chelsea, where it was visited by the Queen, is now on view at Messrs. Tredegar's, Ltd. (7, Brook Street, W.). It appears unfortunate that the pieces decorated are not signed by their artists, but this in the present state of feeling is perhaps inevitable. The collector, though willing to give a substantial price for a picture, might not be willing to give nearly as much for the same subject, though presented with equal skill, if it appeared as the decoration of a table-top; hence artists, knowing that they would have to lower their usual rates, have preferred to remain anonymous. Nevertheless, it is not always that the lack of a signature will prevent the identity of an artist from revealing itself, and in a table decorated with a charming Watteau-like group and several other examples one

ould recognise the handiwork of ell-known painters. Though the riticism may appear to be some- hat paradoxical, the general ten- ency of the artists appeared to e to put too much good work nto their productions. A deco- ation of a piece of furniture does ot stand on the same plane as picture. It demands the same kill in design, but not the same neness of execution, and many f the examples shown are cha- acterised by the same high finish nd the same elaboration of hand- ng as would be given to an im- ortant picture. This, however, s a fault on the right side, and nly means that the artists are utting more labour into their roductions than is absolutely ecessary. The furniture selected or decoration comprises finely xecuted reproductions from riginal pieces in Lady Kinloch's ountry home and elsewhere, as ell as some old and some frank- modern pieces. The decora- ve painting is generally original, nd much of it, in appropriateness of design and skill f handling, will hold its own with the productions of ighteenth-century artists in the same *métier*, like Angelica Kauffman or Hamilton. The Queen has already pur- hased several pieces and commissioned one or two thers. It may be hoped that Her Majesty's example ill be widely followed, and that Lady Kinloch's attempt o revive a once flourishing branch of art will not only elieve artists' necessities for the moment, but provide a ermanent outlet for the work of the many whose talents re more suitable for decorative rather than pictorial work.

PAINTED CHAIR



PAINTED MIRROR

The late Major Cecil Wedgwood, D.S.O.

My personal intercourse with the late Major Cecil Wedgwood was slight—limited, indeed, to the hour or so a few years back when he entertained me with kindly hospitality at the works of Etruria. It was sufficient, however, for me to carry away the recollection of a fascinating and unassuming personality—a man who had done many things and never spoke of them, and who, whilst holding strong views, was tolerant and appreciative of all that could be said against them. The only pride he showed during our interview was in his firm's relations with their workpeople; and this was wholly pardonable, for he was praising the employees rather than himself or his co-directors. But it speaks equally well for both parties when such a deep attachment exists between masters and men that the connection between them is carried on from generation to generation, the children and grandchildren of the latter working for the children and grandchildren of the former; and this has been the customary order of things at Etruria since the great Josiah Wedgwood first established his pottery there a century and a half ago. Though there were hundreds of employees scattered about acres of works, Major Wedgwood appeared to know them all personally, from the patriarch grown grey in the service of the firm to the newly joined youngster who was making his acquaintance with the elements of the potter's craft, and to all he extended the same courtesy and

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consideration. One, however, learnt more of Major Wedgwood from the testimony, often unconscious, of outsiders. His achievements in the Boer war are set down in the cold and measured phraseology of official despatches. It speaks much for Major Wedgwood's patriotism that during his busy life at Etruria he could spare time not only to take up a commission in the Militia, but to make himself competent to perform military duties usually left to the professional soldier. Thus in 1900 he was made Commandant at Wellington, about fifty miles from Cape Town, a district then seething with disaffection and rife for rebellion. His success was proved by his transfer to the command at Paarl, a much larger district, of which Wellington was only a part. Here he was answerable for the carrying out of the newly proclaimed martial law, the safe conveyance of the troops by rail, the collection of horses, the provision of fodder, and the hundred and one other matters which concern a commander holding a large and unfriendly territory through which the communications of a large army have to be secured. He was transferred first to Carnarvon, in the north of Cape Colony, and then to De Aar, at both places being appointed to the command, and carrying out his duties so successfully that on his return home at the close of the war he was decorated with the D.S.O.

Major Wedgwood then retired from the Militia and busied himself in municipal matters, and held many important offices; but his most important achievements were in connection with the union of the pottery towns into the great county borough of Stoke-on-Trent. Few strangers to the district can realise the opposing interests that had to be conciliated before the union could be effected. It was not a case of a large town absorbing the adjacent suburbs, but of a number of towns, not greatly dissimilar in size, wealth, or population, consenting to merge their identity in that of what they had hitherto regarded as a rival borough. It was something like asking Manchester to consent to be absorbed by Liverpool, or Glasgow by Edinburgh, or Belfast by Dublin.

That the project was successfully carried through must be largely ascribed to Major Wedgwood's unremitting labours, his tact, and, above all, the influence of his personality. Everyone in the "Five Towns" knew that his advice might be safely followed, because in public and local affairs he was absolutely disinterested, working neither for private nor party profit, but for the general well-being. He was elected first Mayor of the united borough, all parties uniting in his choice. When the present war broke out it might have been thought that his age—he was born in 1863—and his long retirement from the Army would have induced him to hesitate in offering himself for active service; but he was one of the first to volunteer, and went to the front with one of the new battalions of the North Staffordshire Regiment to give his life for his country.

His death has caused not merely regret, but widespread sorrow throughout North Staffordshire, where his strong and kindly personality and his arduous labours for the public weal had endeared him to every one, and caused his name to become a household word.

French War Photographs

THE exhibition of Official Records of the Photographic Section of the French Army, which is now being held in aid of the Red Cross Society, by kind permission of Messrs. Waring and Gillow, Ltd., at the latter's galleries (164–180, Oxford Street), gives a vivid idea of what our nearest allies are doing and suffering in the common cause. The record is at once saddening and inspiriting—saddening because it shows something of the immense and useless havoc wrought by German frightfulness in France, and inspiriting because it reveals the spirit of courage, endurance, and never-ceasing energy with which the French soldiery and people are working to overcome the foe. There are photographs showing the troops in all kinds of situations—advancing to attack the foe, enduring his bombardments in their trenches, resting in their dug-outs, or indulging in amusements or being reviewed immediately beyond the zone of shell-fire—and in all of them the men appear equally confident, cheerful, and unexcited. The vast efforts which industrial France is making to meet the requirements of the war are shown in pictures—colossal sheds, covering acres of ground, filled with machinery, turning out guns, shells, and other military munitions; while glimpses are given of the French Navy and its work. But the most touching records of the camera are those which tell of the devastation of invaded France by the Germans. One might forgive the damage wrought in towns and villages over which the tide of battle has passed, for much of this may be inevitable; but there are dozens of photographs of towns and villages a few miles beyond the German lines, but within reach of the shells of their great guns. These places show sad evidences of having been systematically bombarded, not for military reasons, but in order that the German reputation for ruthlessness might be exemplified by the slaughter of women and children and other non-combatants.

Old Silver

THAT English art commenced with Hogarth is a somewhat popular fallacy, for it must be remembered that art includes many phases of metal and wood-work, architecture and sculpture, as well as painting, and in all these branches English art attained high distinction before the Georgian era. Nevertheless, the period of Hogarth was marked by a general high level of accomplishment in most arts and artistic crafts, so that the work of the time, if not at its greatest, is always interesting. This is shown in some typical examples of Georgian silver now on view at Messrs. Mappin & Webb's (Oxford Street). There are a set of four candlesticks of the year 1751, mildly exemplifying the rococo influence which came in with the house of Hanover, but saved from any extravagances of decoration by the sturdy good taste of their English maker. The same remark applies to the small salver dated 1747, of which the rococo border is a fine example

HONBLE LADY SINCLAIR.

London. Publish'd. May 20. 1791. by Mrs Bond. No 81. Great Titchfield Street

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of adequate yet not over-exuberant ornament. There are other equally good pieces illustrating this period and the pre-classic period of the reign of George III., while an unusual exhibit is a case of silver-handled knives and forks of about the close of the eighteenth century.

The National Gallery and The National Portrait Gallery

THE appointment of Mr. C. J. Holmes to the Directorship of the National Gallery left his previous position as head of the National Portrait Gallery vacant, and this has been filled by Mr. J. D. Milner, while Mr. R. C. Witt has been appointed to the vacant position on the Board of Trustees of the National Gallery.

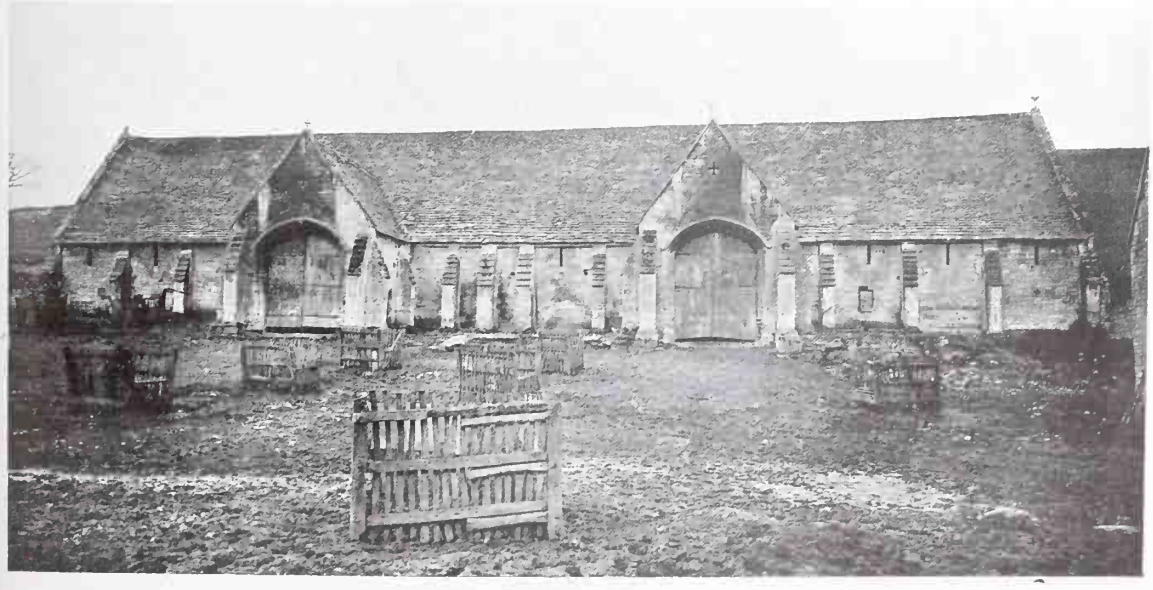
The Prime Minister may be congratulated on all three appointments. Mr. Holmes is an expert of established reputation, and his books on art are recognised as standard works; Mr. Milner has an almost unrivalled knowledge of English portraiture, and is eminently fitted for the post; while Mr. Witt as Hon. Sec. of the National Art Collections Fund has rendered invaluable service to the nation, and is well known as a connoisseur and critic of art.

Gratifying as these appointments are, they do not take away the necessity of altering the present system of National Gallery management as suggested in our last issue.

The Old Tithe Barn, Bradford-on-Avon

THE well-known fourteenth-century barn at Bradford-on-Avon, one of the finest examples of its kind remaining in England, some little time ago was in imminent danger of collapse. The owner, Sir C. P. Hobhouse, has presented it to the Wilts. Archæological Society, on condition that the absolute necessary repairs are carried out. The Society have already raised £350 for the repair of the structure, but this sum has now been expended, and at least £80 more is required to put the structure in a condition of even temporary safety, while another £200 is wanted for more permanent repairs. Though the war is making heavy calls on all generous people, it is to be hoped that the small amount needed to save this magnificent structure from collapse will be forthcoming. As an almost unique relic of the fast disappearing mediæval England, its preservation is a national duty, and should command the sympathy of every one interested in art or archæology.

Subscriptions can be forwarded to Mr. Alfred W. N. Burder, F.S.A., Belcombe Court, Bradford-on-Avon.



THE OLD TITHE BARN, BRADFORD-ON-AVON

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"The Empress Eugenie and Her Son," by Edward Legge. (Grant Richards, Ltd. 12s. 6d. net.)

TO-DAY we are living at the close of an era opened by the Franco-German war of 1870. The result of this conflict ensured the reign of German militarism for nearly half a century, and one of its direct outcomes is the present great European struggle. Any fresh evidence bearing on the origin of the earlier war is thus of topical interest at the present time, so that Mr. Edward Legge's new volume on *The Empress Eugenie and Her Son* comes at an opportune moment. It forms a sequel to the author's *Comedy and Tragedy of the Second Empire* and *The Empress Eugenie: 1870-1910*, and not only continues the life of the aged Empress up to the present time, but supplements his earlier narratives with many pieces of fresh information—some of them trivial and some of them important, but all of them highly interesting as throwing a more intimate light on the personalities of the actors in the great drama of 1870. The most striking figure among these is, of course, the Empress, who a month or two ago attained her ninetieth birthday, and is now the only survivor of all the notable personages

THE EMPRESS EUGENIE BY CARPEAUX
FROM "THE EMPRESS EUGENIE AND HER SON" (GRANT RICHARDS)

who figured in the scenes which culminated in the downfall of the French Empire. It would seem that a kindly fate had allowed her to survive not only to witness the disasters brought about by her mistaken policy in 1870 largely rectified, but also to see that policy justified in the eyes of the world on almost every ground except that of expediency. The Empress, unfortunately, had had no political training when Napoleon III. married her, while she was wanting in the possession of that instinctive tact which enables royalties to naturally sacrifice their own predilections in small matters when their indulgence of them would offend the sensibilities of even the humblest subject. A curious instance of this want of tact has been unearthed by Mr. Legge in his story of the bust of the Empress by the celebrated French sculptor Carpeaux. In the early sixties Napoleon III. promised the sculptor that the Empress should sit to him. Her Majesty disliked the idea, and flatly declined to pose. Nevertheless, Napoleon persisted, and invited the sculptor to spend a week at Fontainebleau to carry out the commission. "The Empress remained obdurate, and the Emperor politely reminded him that the time had come for his departure. 'You will have to leave us to-morrow morning, my dear Carpeaux,' said His Majesty, regretfully. 'Not until I have done what I came for,' exclaimed Carpeaux, who hinted that the Imperial lady had insulted him by refusing to sit. Napoleon III. said he would make one more attempt to bring his consort to reason, and he did so. This time he was successful; the Empress consented to pose for two hours. Carpeaux was a quick worker, and soon completed the clay model, which was then baked and finished. He took it to the Empress, anxious for her opinion. She glanced carelessly at it, merely remarking, 'It's certainly pretty!' Almost beside himself with rage, the great man took the bust back to his studio and flung it on the floor, with the result that it was cracked and the corners chipped off. Long afterwards the bust was fished out of a dust-heap by one of the artist's students, who kept it until the master's death." It was sold with the remaining works of Carpeaux in 1913, and Mr. Legge has been fortunate enough to secure an illustration of the bust—the most individual and characteristic of all the likenesses of the Empress in her prime of beauty—and it forms the frontispiece to his volume. Though there are other illustrations of interest, this is far the most artistic, for during the days of the Empress's prosperity fashionable art was seen to little advantage. The Prince Imperial naturally appears in the book much less than his mother, but some new light is shed on his short career, while many other celebrated personages flit through the pages of the work. It makes no attempt at chronological sequence, but forms an interesting collection of anecdotes appropriately grouped together into chapters, many of them told at first hand, and always in a lively and picturesque manner, which should afford not only entertainment to the reader who wants patience to make his way through more formal memoirs, but also not a little solid material for the historian.

"Oriental Rugs," by John Kimberly Mumford. 4th edition. (Sampson, Low & Co., Ltd. 31s. 6d.)

THE new edition of Mr. John Kimberly Mumford's valuable work on Oriental rugs appears in a somewhat altered form and garb, and at a considerably lower price, but the text, plate subjects, and textile tables are practically the same as in the earlier imprints. The author, indeed, has taken the opportunity to make corrections on one or two minor points, but the only one of any importance is in regard to the derivation of the word "Soumaki," well known as the proper name of the rugs often styled "Kashmir" by dealers. In his last edition Mr. Mumford thought that this name was probably "either an obsolete form or a corruption of *Shemakha*, the name of a hill city in eastern Caucasia, in the neighbourhood where known to have been made for centuries." He now finds that there was an old Khanite of Somaki, lying to the west of Shirvan, which was eliminated, as a distinct province, after the Russian occupation of the territory in 1813. The mistake is of less importance as both the town and the former Khanite are in the same district, and may well derive their names from the same root. That Mr. Mumford has found so little to alter in his original work is conclusive proof of the accuracy of the latter; perhaps an even greater proof is the number of editions through which it has passed since it was first issued in 1900. Mr. Mumford was one of the first explorers in a then comparatively virgin field, and his book from its earliest appearance has been accepted as a standard work, effectively covering the whole of the subject on which it treats. It might be supposed that a volume nineteen years old, which deals with modern Oriental rugs as well as old, would require a large number of additions as well as revision, but unfortunately there are no fresh artistic developments of carpet-making in Asia. It is true that the aniline dyes, the poor materials and scamped work which prevailed so largely in India and other carpet-making countries have been largely done away with by the European and American firms who now so largely control the industry, but the revival they have effected does not yet extend to the making of good original work. The best modern Oriental carpets are reproductions of the old; the former generations of artistic craftsmen have left no successors to continue and amplify the old traditions; but already so much has been done in the way of rediscovering the old dyes and reviving old methods of working that one may perhaps indulge in more roseate views for the future than are held by Mr. Mumford.

A Booksellers' Catalogue

THE current catalogue of Messrs. E. Parsons & Sons (45, Brompton Road, W.) is of unusual interest. It is well illustrated, and enumerates nearly seven hundred items, ranging in value from a few shillings to well on in three figures. Among the more costly articles described are some fine specimens of fifteenth-century French and Flemish illuminated manuscripts enriched with miniatures; a beautiful specimen of the calligraphy

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of Esther Anglois, in the form of a volume containing Ecclesiastes and the Song of Solomon, executed by her for the Princess de Rohan, and bound by Clovis Eve; and a superb set of Labordé's *Choix de Chansons Mises en Musique*, Paris, 1773, with brilliant impressions of the fine plates by Moreau and others, bound by Derome. There are a number of good specimens of French and Italian bookbinding of the seventeenth and eighteenth centuries, and a few examples of early printed books. Among the volumes appealing to the print-lover may be mentioned various editions of Piranesi's works, including a set of his famous *Vedute di Roma*, 1750, and his Carceri set; a set of the fifty mezzotints after Sir Thomas Lawrence, by Cousins and others, published by Graves, 1835-41; an India proof set on large paper of Blake's *Illustrations of the Book of Job*, and a set of the same artist's still rarer illustrations to Dante. Among the military rarities are Ackerman's *Military Costume of the British Army*, 1840-54, and Fore's *Yeomanry Costumes*, 1844-47, containing altogether eighty coloured plates, including several duplicate ones with several variations; Hamilton Smith's coloured *Costume of the British Empire*, with a number of original drawings inserted; and a complete set of Spooner's *Officers of the British Army*, with its sixty coloured plates. Perhaps, however, the chief strength of the catalogue is in works of reference for collectors. This section is singularly full, and includes most of the standard books, now out of print, dealing with pictures, engravings, ceramics, and furniture. There are also a number of illustrated topographical books belonging to the periods when mechanical reproduction was unknown, and capable artists and engravers were employed to do the work now largely entrusted to the photographer and the process block-maker.

RATHER a good idea is amplified in the *Pictorial Russian Course* by Mr. S. J. Luboff. The little volume is illustrated by thirty plates, representing scenes in various typical shops, apartments, and open-air resorts, in which all the people and things represented are numbered to correspond to their Russian names, which are set forth clearly beneath. This pictorial system has already been employed by the publishers in works dealing with other foreign languages, and has been found highly useful to the student in helping him to memorise the names of the objects depicted. One would suggest that these books should be highly useful to the Englishman visiting a foreign country without possessing a working acquaintance with its language, as in cases of necessity he would be able to point out his wants by means of the illustrations of the articles he required, and should have an excellent chance of getting his necessities appreciated.

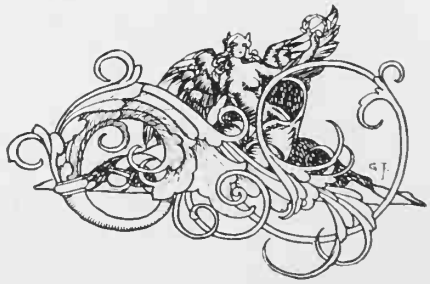
"Pictorial Russian Course," by S. J. Luboff. (Leopold B. Hill. 2s. net)

MR. D. S. MACCOLL, better known as a writer on art than as a poet, can yet on occasion produce verse which flows easily and naturally and fully merits the epithet finished. The latest production of his muse is *A German Peace*, a satire addressed "To Herr Houston Stewart Chamberlain," whose efforts to win the affections of the country of his adoption by unrestricted abuse of his native land appear lately to have palled even on the not over-sensitive palates of the Germans. Mr. MacColl handles his subject with a light and delicate touch; his irony has a rapier-like quality, and he makes his thrusts with nice precision. The theme, the embodiment of peace according to German ideas as set forth by Houston Chamberlain, offers a congenial field to the author's talents, and the satire should meet with as equal success as some of his previous essays in the same *métier*. The cover of the book is ornamented with a clever piece of decorative satire, entitled "Ink-Beast addressing influential members of a Peace Congress on the Sacred Freedom of the Sea."

"A German Peace," by D. S. MacColl (James Maclehose & Sons; Macmillan & Co., Ltd.; Simpkin, Marshall & Co. 6d. net)

"Art Prices Current, 1913-14." ("Fine Art Trade Journal," £1 11s. 6d.)

WE regret that in the review of ART PRICES CURRENT which appeared in our July issue the price of this useful work was erroneously placed at £2 2s. instead of £1 11s. 6d.



ANSWERS TO CORRESPONDENTS

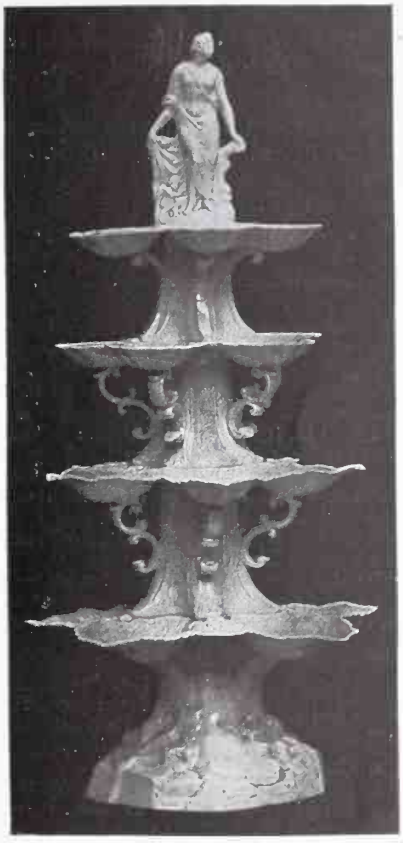
Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Miscellaneous.

Woodwork.—B235 (Loughborough).—The so-called carved "Confessional Door" is in reality nothing of the kind. It is a window-fitting of a type most familiar in the East. The value of such a piece would be largely a matter of arrangement.

Settle.—Judging from the photograph of the settle, it seems hardly necessary to state that this does not date from 842 A.D. As a matter of fact, the figures show quite distinctly that the piece was made in the year 1842, which would agree with the general characteristics of the decoration, being a survival of old Scandinavian designs. The fact that the construction is light, and the condition good, goes far to substantiate our opinion. Under the circumstances, the settle would possess but small interest to a collector, and the value would have to be reckoned as for a useful piece of domestic furniture.

Woodford Communion Plate.—B496 (Islington).—We find the following in the "Historical Register of Publick Occurrences" (December 17 to December 31, 1773), under date Saturday 18:—"Yesterday morning the parish church of Woodford, in Essex, was broke open, and the vestry chest taken away, and carried into an adjoining field, where it was broke to pieces, and the communion plate stolen thereout, consisting of one flaggon, one cup, two salvers, one dish, and a strainer, all of silver; also the table-cloth and napkin, the linen surplice, the black cloth parish pall, and a full trimmed black coat."



OLD LEEDS CREAM WARE CENTRE-PIECE

Tapestry at Coventry.—B499 (Southampton).—The tapestry in St. Mary's Hall, Coventry, is Flemish work of the late fifteenth or early sixteenth century. The kneeling royal figures in the lower register may represent either Henry VI. and Margaret of Anjou, or Henry VII. and Elizabeth of York. **Tapestries at Lewes.**—The three panels preserved in the Barbican House, at Lewes, are considerably later than that just alluded to. They probably belong to the end of the seventeenth century. The subjects are all of a classical character.

Paintings and Painters.

Peter Romney.—B242 (Southsea).—Peter Romney was a younger brother to the celebrated George Romney, and son of John Rumney, of Dalton-in-Furness. Peter, who was born in 1743, went in for art, and received some guidance from his brother. Eventually he became more or less an itinerant portrait painter. He was imprisoned for debt at Cambridge in 1774, but was released by George Romney, who settled the matter and started him again in a studio at Southport. Peter died in 1777. Although he would appear to have possessed some natural gifts, his work is but little known now.

Peter Lafont.—B371 (Rye).—The name of Peter Lafont occurs in the *Proceedings* of the Dublin Society for 1760. He appears to have been a drawing master.

Dupuy.—B384 (Glasgow).—A painting entitled *Evening* was hung at the British Institution in 1847, the catalogue number being 410.

Still-Life Subject.—B428 (Amsterdam).—Judging from your description alone, we are inclined to think that the still-life subject by William Wolf, to which you refer, is to be found at Hampton Court. The painting which we have in mind was described in James II.'s catalogue as a "Piece with a Doe, a Stork, and a Brass Pan."

Portrait of Princess Mary Tudor and Charles Brandon, Duke of Suffolk.—B444 (Exeter).—The original portrait from which Vertue's engraving was taken was painted by Mabuse, and shows the couple hand in hand. Charles Brandon was the princess's second husband, she being the widow of Louis XII. of France.

Pottery and Porcelain.

Leeds.—B485 (Dawlish).—The Leeds factory produced, besides the celebrated cream ware, black-printed, blue-printed, lustre, agate, tortoiseshell, and a black basalt ware. There was also the pottery table ware, which was almost as fine as porcelain. The cream ware centre-piece which forms the subject of our illustration emanated from this factory. You should refer to the following illustrated articles published in this magazine:—vol. x., pp. 30 and 100, and vol. xliii., p. 17.

Greek Cup.—B491 (Plymouth).—The Greek cup, to which you refer, is in the third Vase Room at the British Museum. It dates from about 470 B.C., and was found at Cameiros, Rhodes. The subject painted on the interior of the bowl represents Aphrodite seated on the back of a flying swan.

MISS HOLCROFT

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

DE BANCO SEARCH SOCIETY.—We wish to draw special attention to this society, formed some years ago with a view to carrying out systematic searches of the Early Plea Rolls, which would otherwise be almost inaccessible to the average genealogist, chiefly on account of the great bulk of these records.

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PEDIGREES.—We have pedigrees of at least three generations, extracted from various public records of the following families, during the reign of Henry VIII. :—

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Norton, of Essex.	Colby, of Warwick (?).
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Knyvett, of Hunts.	Benson, of Surrey.
Thwaytes, of Yorks.	Botecourte, at Brokhole.
Clerke, of Somerset.	Engaigne, of Northants.
Burnet, of Staffs.	Scrope, of Yorks.

Bradshawe, of Staffs.

AMORY.—The will of Thomas Amory, of Galy, co. Kerry, esq., was proved in the Prerogative Court of Canterbury. It was dated 3 August, 1666, and proved 3 April, 1668. In it he mentions his wife Elizabeth; daughters Elizabeth and Lucy; and son Thomas. His brothers John, Robert, Henry and Jonathan, and sisters Anne, Mary, and Elizabeth. Michael Boyle, Lord Chancellor of Ireland, and Edward Synge, Bishop of Cork, to be guardians of his children, for managing their estate and breeding them in the Protestant Religion. Witnesses: — Tho. Sherley, Ric. Huyshe, James Yard. In a Codicil dated 16 May, 1667, he leaves provision for his father and mother, sisters Mary and Anne, and brothers Henry and Jonathan; also mentions uncle Robert Elliatt and Captain Crispin. Witnesses:— Ant. Mulshenoge, Da. Fz: Harrie. The will was proved again by his son Thomas 13 July, 1686.

The testator must have been a young man at the time of his death, as his brothers and sisters were minors at the date on which the will was made.

BULPAYNE. — Robert Bulpayne, vicar of Chittlehampton, Devon, was at Oxford, taking his B.A. 18 May, 1523, and M.A. 8 February, 1526/7. He was afterwards rector of Marwood.

DR. ADAIR CRAWFORD.—Dr. Crawford died 29 July, 1795, at Lymington, Hants; besides being one of the physicians to St. Thomas's Hospital, he was a Professor of Chemistry at Woolwich.

MAYER ARMS.—Arms were granted to John Baptista Mayer, of London, Merchant, and his descendants, and, failing issue, to the descendants of Peter Mayer, son of Sir Peter Meyer, late deceased. The Grant was dated 29 October, 1740. The arms are:—Or, a Moor naked to the waist sa., pearls in his ears, wreathed about the head of the first and gu., the end streaming to the sinister; in the dexter hand a sword proper, the lower parts vested arg. with gold tassels at the bottom, environed about the middle by a winged serpent vert. *Crest:*— On a wreath or, gu. and vert, three ostrich feathers arg., quills or. Sir Peter Meyer, of London, had arms allowed, assigned, and confirmed 30 June, 1716. They were:—Arg. on a mount vert, a savage walking, wreathed on the head and waist with leaves, carrying a club resting on the right shoulder, the left hand on his hip. On either side of him an oak tree all proper. *Crest:*—A pelican arg., vulning herself gu., and feeding her young, on her nest of the first, in front of an oak tree proper, fructed or.

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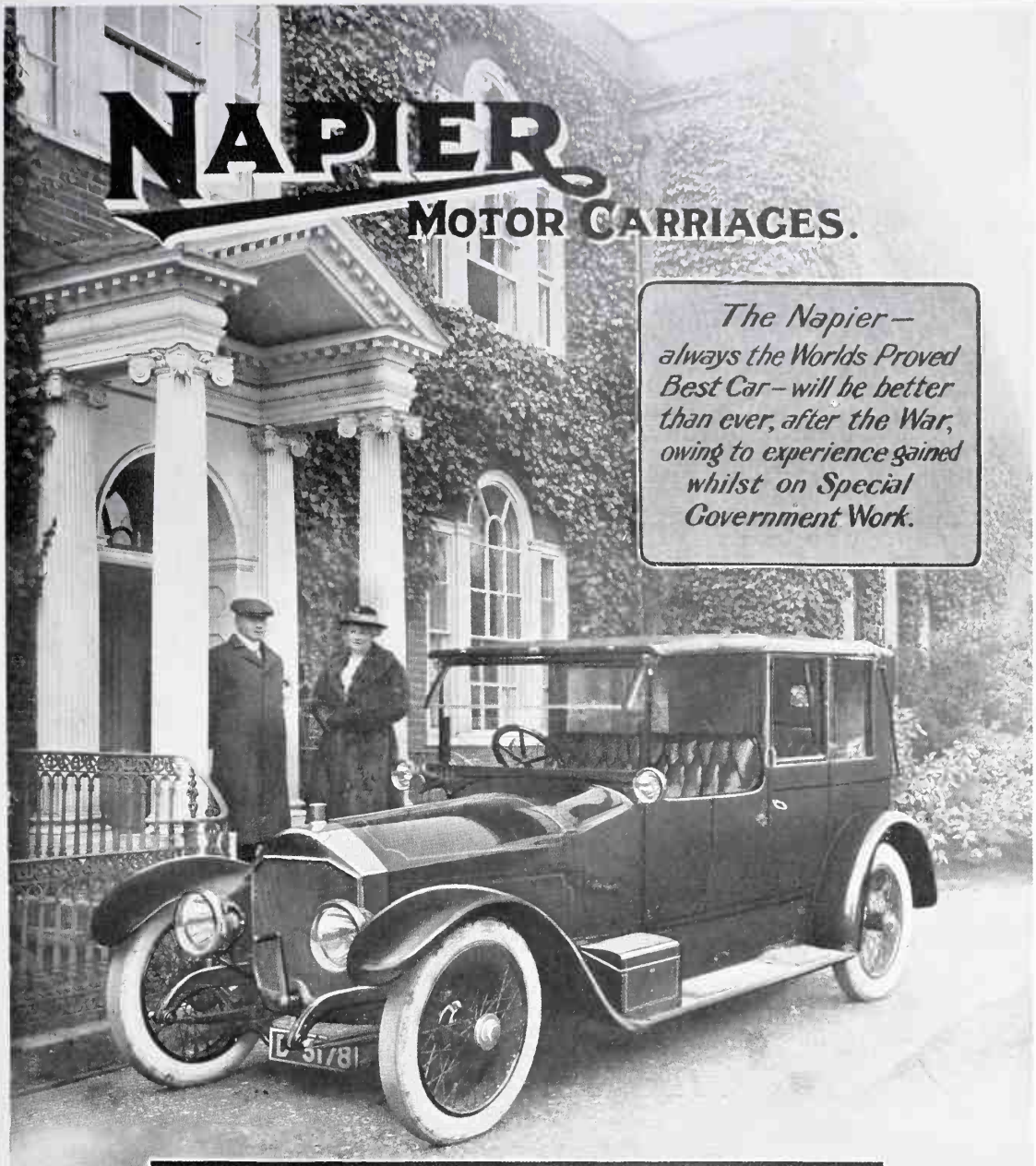

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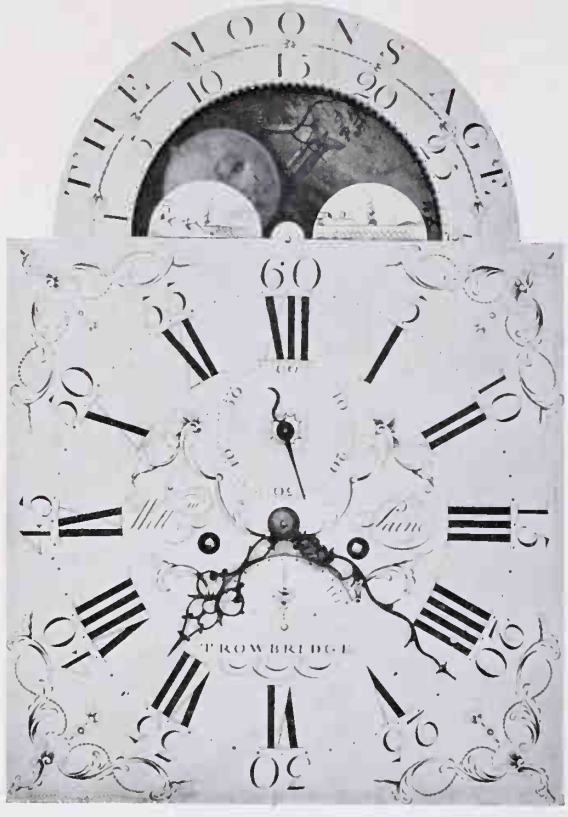

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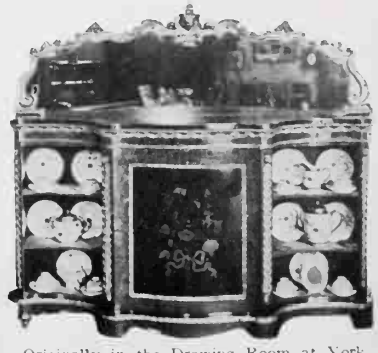

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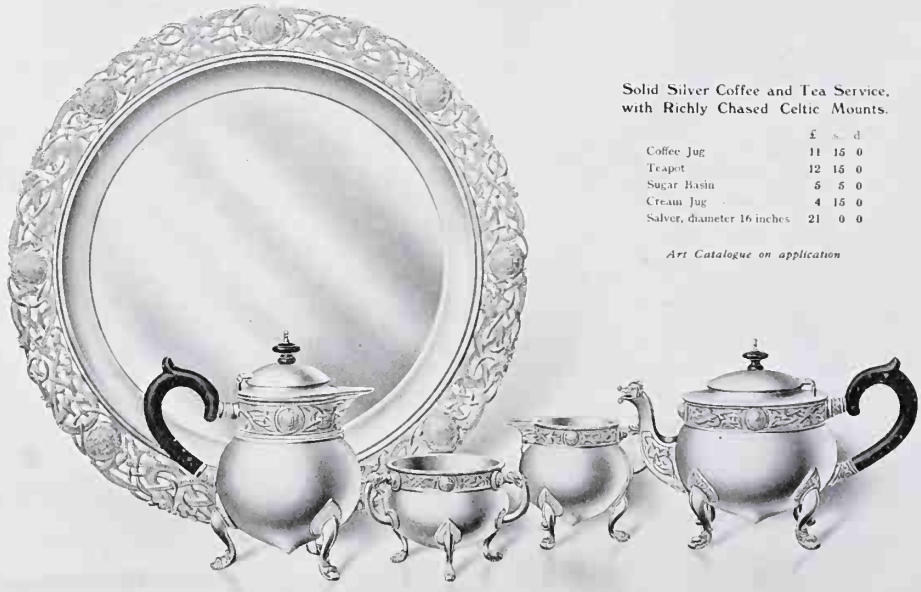

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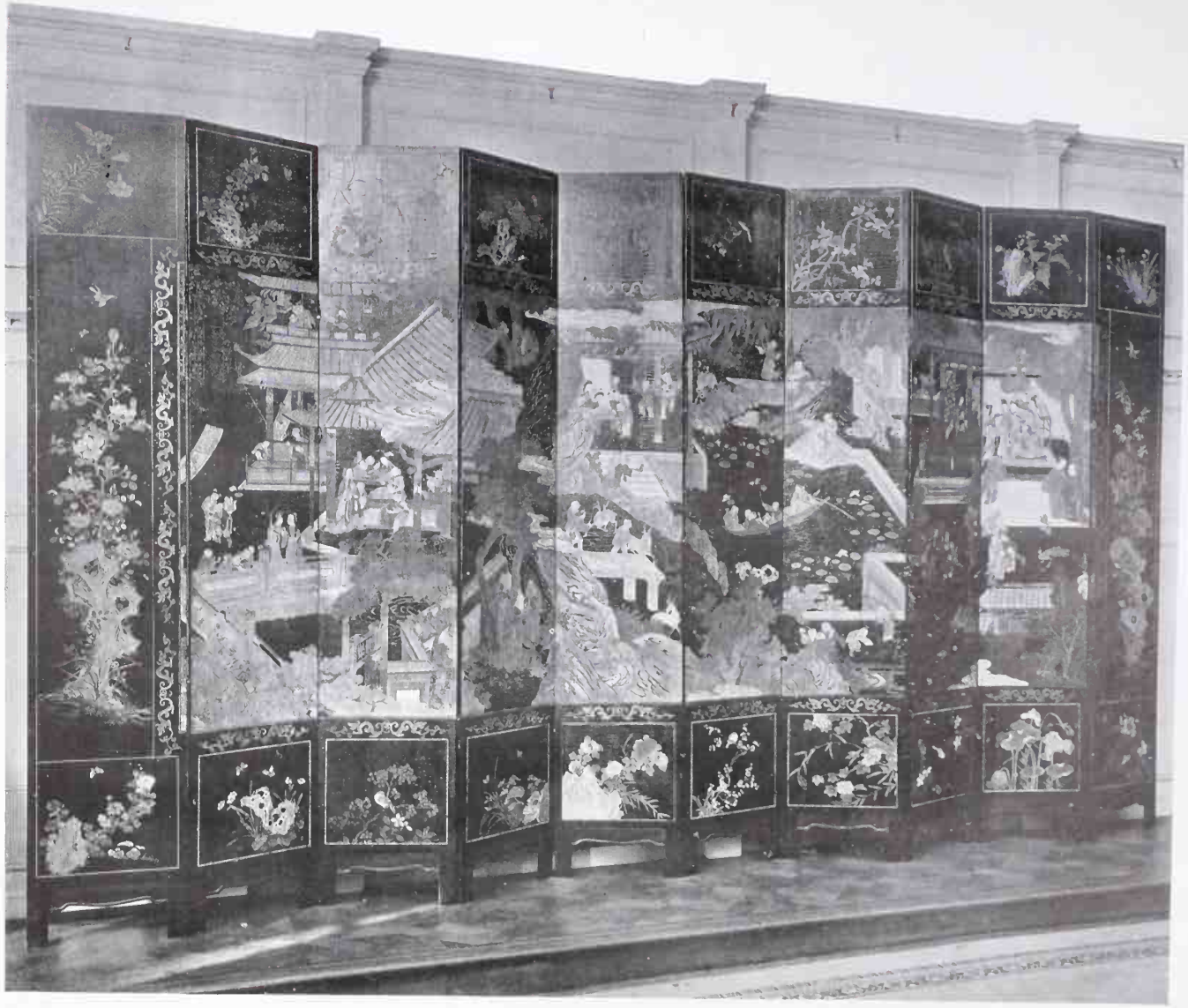

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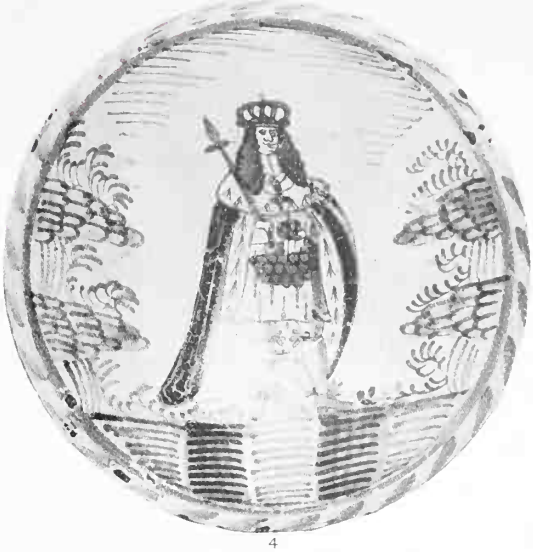
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Lambeth:—1 and 3, William and Mary plates. 4, Dish with portrait of King William. 5, Sack bottle, 1642. 6, Sack bottle, 1650.
7, Sack bottle, 1646. 8, Sack bottle, 1668. 9, A set of six Merrymen plates. Bristol Delft:—2, An Election plate.

SPECIALITY—Choicest examples of Old English Porcelain & Pottery. Collections valued, arranged or purchased.

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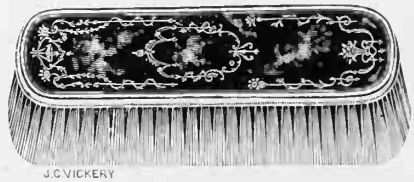

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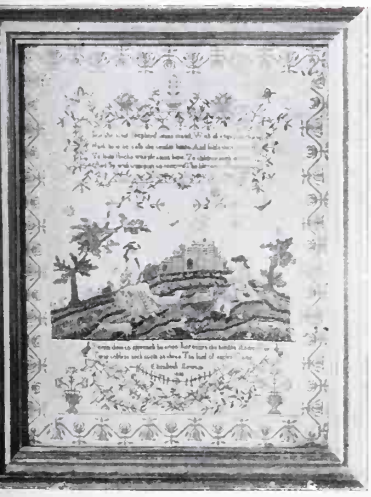

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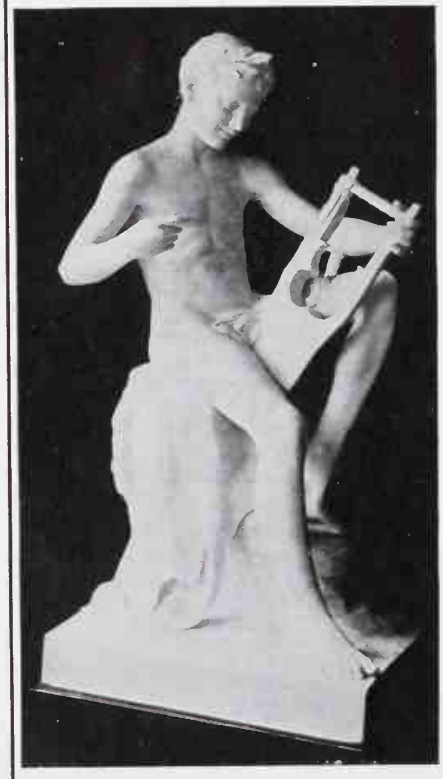

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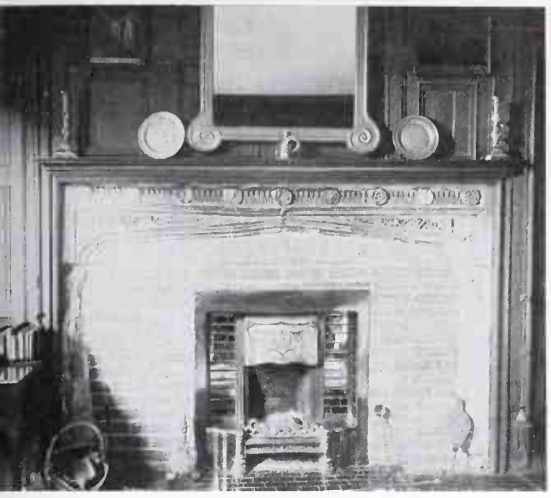

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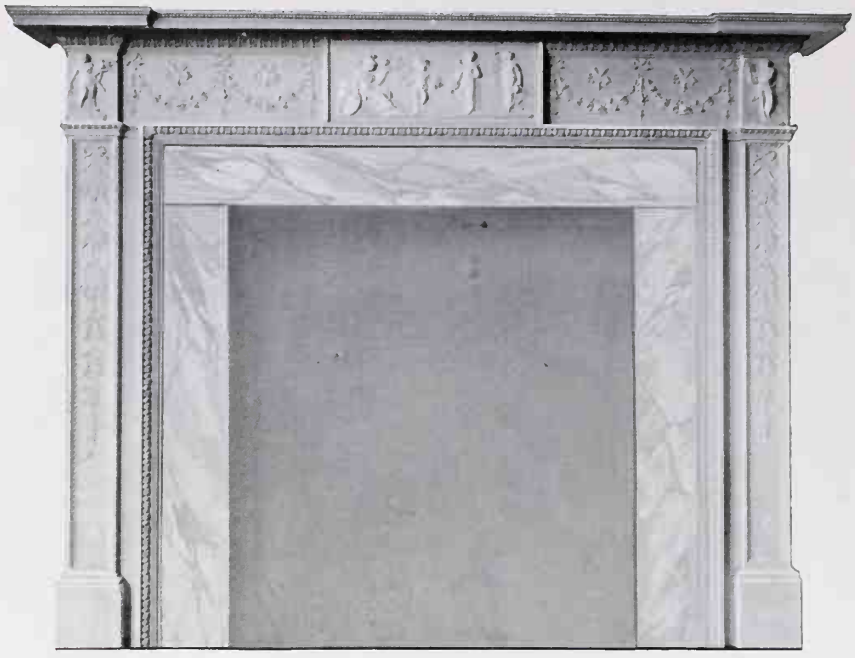

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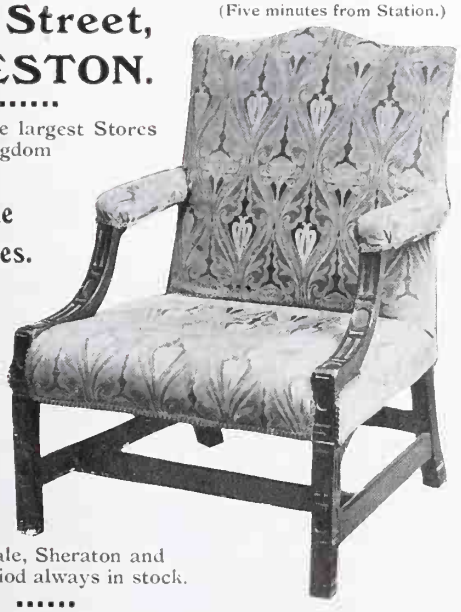

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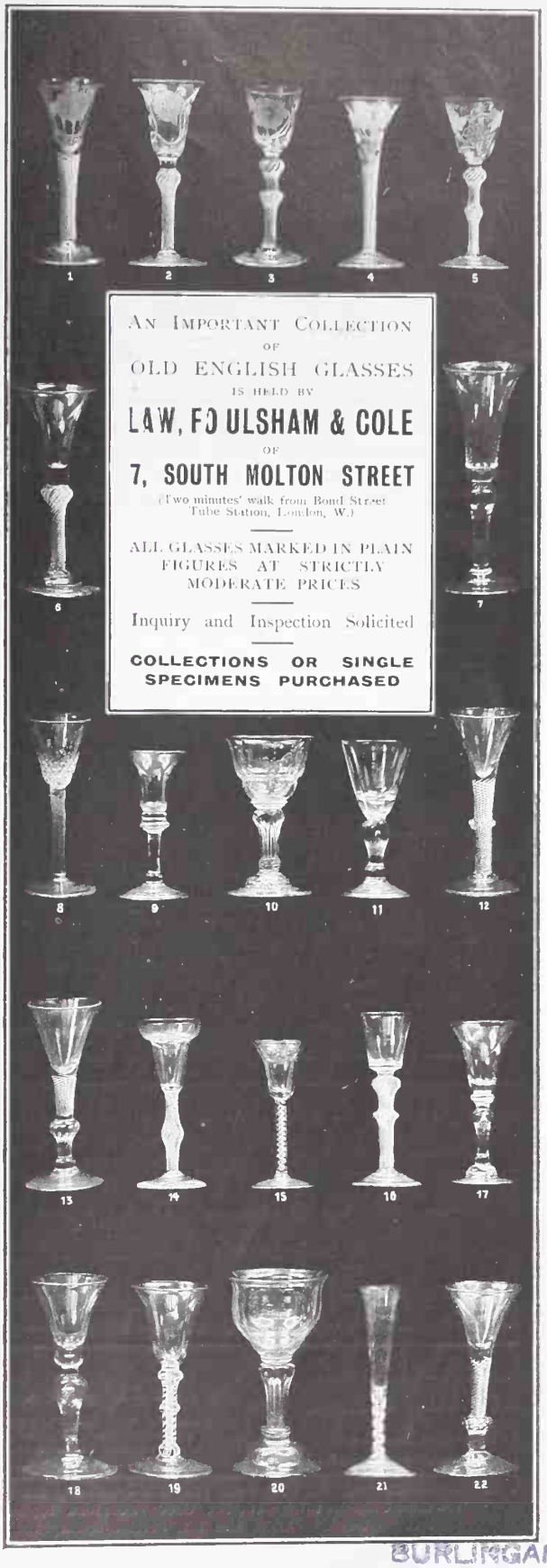

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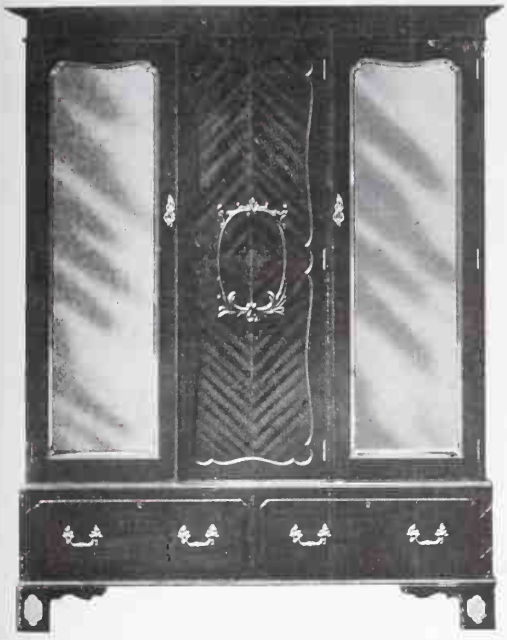

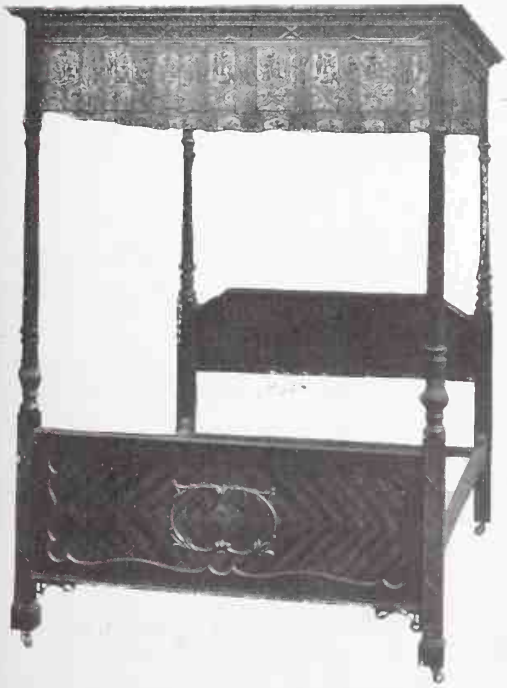

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MISS HOLCROFT

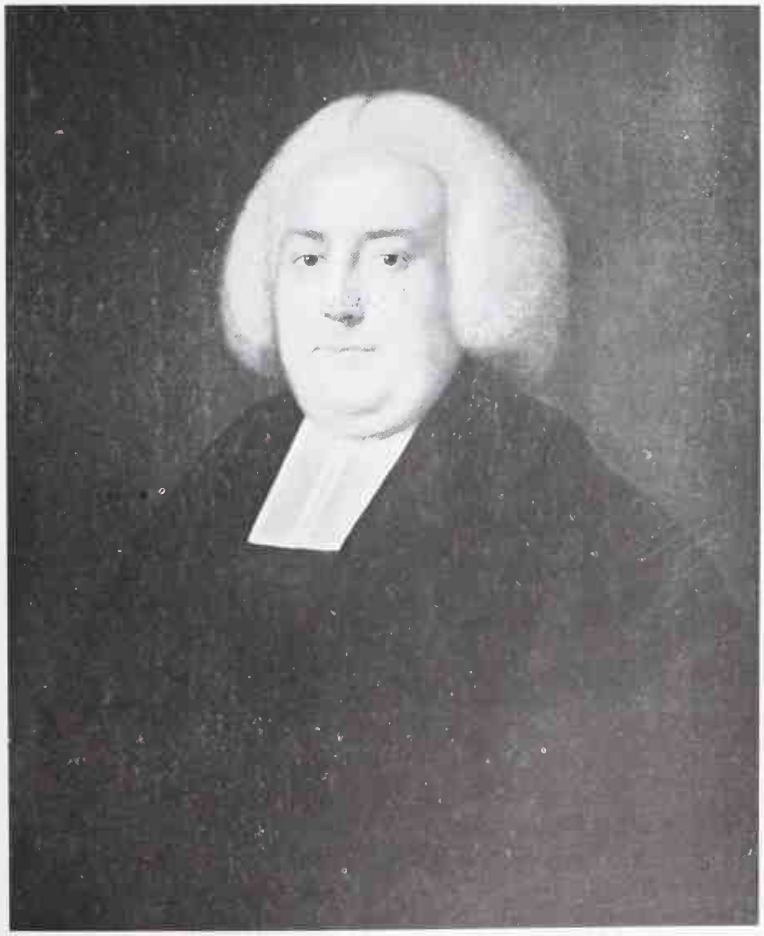
BY JOHN OPIE

In the collection of Sir Charles Cheers Wakefield

art II.

By the Editor

Sir Godfrey Kneller, who succeeded to ly's position and influence, is not strongly repre-nted in Sir Charles Wakefield's collection. The e example set wn to him—picture of *enry, eighth iscount Dillon* belongs to at conven-onal type of rtraiture in gue in Eng-nd between e death of an Dyck and e advent of r Joshua Rey-lds. It has e merits of eing well mposed, gnified, and easing; but ough Kneller nd his fol-wers gained eir popularity this type of ork, which llowed the an Dyck tra-ition, his own est efforts are ose in which he most completely discarded the influence of Van Dyck and adopted the bold brushwork and realistic outlook of the Dutch portrait painters, among whom he had learnt his art. The Van Dyck tradition exercised a deleterious effect on English painting during the early part of the eighteenth century, for the artists who followed it wanted his elegance and grace, and its influence only served to conventionalise their productions. Not until the appearance of Gainsborough was there any Englishman capable of assimilating the style of the Flemish master, and of using his talent, not to produce



THE REVEREND HUMPHREY BURROUGHS BY THOMAS GAINSBOROUGH

PORTRAIT OF A MAN BY REMBRANDT

direct imitations, but to paint works inspired by similar ideals, yet marked by a distinct individuality in outlook and technique. Gainsborough gained this power by the assiduous study of the work of his exemplar. He owned a collection of engravings after Van Dyck, and neglected no opportunity to copy his finer examples. Some of these copies were made direct from the originals, others were painted from memory, and others from engravings. To which of these three categories his version of Van Dyck's equestrian portrait of Charles I., in Sir Charles's collection, belongs, it is difficult to say. The work,

CHARLES I. BY THOMAS GAINSBOROUGH, AFTER VAN DYCK

hich represents the king attended by his equerry, ir Thomas Morton, is painted, not from the large ersion of the subject, now in the National Gallery, ut from the finished study for it in the Royal col-ction, to which Gainsborough would have oppor-unities of obtaining frequent access when painting ortraits of George III. and his family. The simi-rity between the detail in the original and Gains-orough's version would seem to imply that the latter a direct copy, but against this is the fact that there more of Gainsborough's own feeling in the picture than that of Van Dyck. In other words, while it would be possible to mistake the picture for an original Gainsborough, it would not be possible to mistake it for an original Van Dyck. With some painters this would only imply that the painter had found it impossible to subordinate his own manner to that of his exemplar, but such reasoning does not hold good in regard to Gainsborough. When he wished, he could be an exact copyist. We have the admission of Sir Joshua Reynolds, quoted by Mr. Whiteley, "that he had been obliged to examine for

a long time a copy by Gainsborough of a Van Dyck before he could decide if it were an imitation or an original." Sir Joshua's testimony is the more valuable because he had closely studied the technique of both painters, and saw Gainsborough's copy before the mellowing effects of time on the pigments could have endowed them with a superficial resemblance to those of its original. In the picture of Charles I. on horseback, Gainsborough, consciously or otherwise, has corrected some of the apparent faults of the original. Thus the small head of the Flemish horse on which the king is mounted has been enlarged, and its great length of leg shortened, so as to be more in conformity with the present-day type of horse. There are other alterations, all in the nature of improvements, and these, combined with the absence of any direct imitation, lead one to infer that the picture was painted from memory, and must consequently be considered less as a copy of a Van Dyck than as a translation of one of his subjects into Gainsborough's own technique. The work must have been painted after 1777, when his genius had fully developed, for it was not until this year, or later, that he was honoured with commissions from the Court, and would have an opportunity of seeing the original.

FLORA MACDONALD BY ALLAN RAMSAY

The only other example by Gainsborough in Sir Charles Wakefield's collection is the portrait of *The Reverend Humphrey Burroughs*. He was Gainsborough's maternal uncle, and master of Sudbury Grammar School while the future painter was being educated there. To him, therefore, must Gainsborough have presented the forged request, purporting to come from his father, to "Give Tom a holiday." The story is related by Cunningham, who adds that

FORTUNE-TELLING BY FRANCIS WHEATLEY

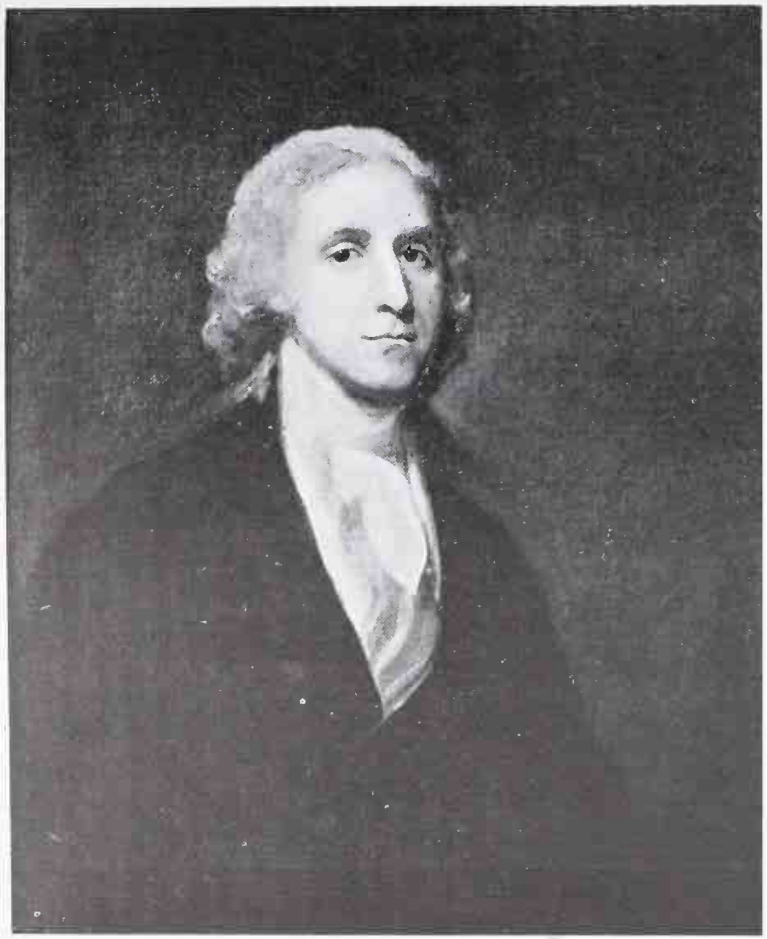
en the elder Gainsborough was shown the forgery, muttered, "The boy will come to be hanged," but seeing the sketches which the lad had executed ing his hours of truancy, his brow cleared up and exclaimed, "The boy will be a genius." This, course, happened before Gainsborough went to ndon. He returned to Sudbury in 1745, and yed there, as has been revealed by the recent earches of Mr. Whiteley, until about 1752. In all obability the portrait was painted during the latter t of this time, and so forms one of the few works ich can be identified with the painter's Sudbury iod. Another one is the well-known *Wood Scene, llage of Connard*, at the National Gallery, which, mmenced when Gainsborough was a schoolboy, s finished by him in 1748. It is interesting to note at the features of the Rev. Humphrey Burroughs ow a strong likeness to those of the unnamed lady a pencil drawing by Gainsborough, dated 1744, d now at the National Gallery of Ireland. Consequently, it is not improbable that the subject of the awing was a relative to both Mr. Burroughs and e artist. The picture, while distinguished by the same delicacy of feeling as the drawing, shows a marked advance in outlook and handling, for while the earlier work appears to be a painfully literal and unflattering likeness of the sitter, the picture shows that facility for presenting his subject in its most pleasing aspect which was a characteristic of Gainsborough's later work. Although the palette of the artist is restricted, his palette being almost limited to black, white, and flesh tones, the painting reveals many of his qualities as a great colourist, and especially his power of seeing his subject as a whole and carrying the predominant tones throughout the canvas, without the introduction of any discordant note to disturb their chromatic harmony.

Near to this early example of Gainsborough hangs Romney's portrait of *Captain Arthur Forbes, of Culloden*, a picture probably painted about 1790, a date which corresponds with the sitter's apparent age and the style of the brushwork. At this period Romney's powers were at their highest, and this is exemplified by the easy fluency of the handling. In Romney's lifetime it was complained that he did not properly finish his pictures, a reproach which is easily

understood when it is remembered to what a degree of surface smoothness the followers of Lely and Kneller carried their works. Romney, more true to his artistic instincts than his greater rival Reynolds, stopped painting on a canvas directly he had adequately recorded his first impressions, and hence most of his pictures are distinguished by an exhilarating freshness and spontaneity of feeling. It is so in the present instance. The broad, fluent handling of the face, hair, and stock, on which the high lights are concentrated, leaves little to be desired in the way of adequate modelling or rendering of textures, yet the facts are recorded with a fascinating appearance of ease ; while the plain background and blue uniform coat of the sitter, which are set down so simply and unobtrusively, are admirably adapted to enhance the effect of the more vital parts of the work. Though not one of Romney's greatest efforts, there are few which better illustrate his characteristic manner and its essential charm.

PAIR OF SILVER-GILT TANKARDS, BY PAUL STORR

Sir William Beechey came halfway between the generations of Romney and Lawrence. He was born nineteen years after the former and sixteen years after the latter, whom, however, he outlived. A capable and accomplished artist, his personality was not strong enough to enable him to resist the prevailing fashions of his time, so that while his early work resembles that of Reynolds, his later pictures are more like the nineteenth-century productions of Lawrence. The latter introduced a style of art in which draughtsmanship was placed before painting, and one finds this characteristic exemplified in Beechey's portrait of *Miss Lucy Lowndes*, painted in 1824, and for which he was paid sixty guineas. This was as high a price as any English artist, with the exception of Lawrence, was receiving for portraits of a similar size at the time. The face of the sitter appears to have been carefully drawn on the canvas before the painter commenced work with his brushes, a practice introduced by Lawrence and quite opposed to that of Reynolds and his contemporaries, who began by sketching in their subjects in pigment. The portrait of Miss Lowndes exemplifies both the advantages and drawbacks of the later style. The drawing of the features is more correct, and the colour, perhaps, more pure, but these gains have been won by a corresponding loss in tonal values, and in the richness and impasto of the colour. The latter is colder than that of Beechey's earlier



CAPTAIN ARTHUR FORBES, OF CULLODEN BY GEORGE ROMNEY

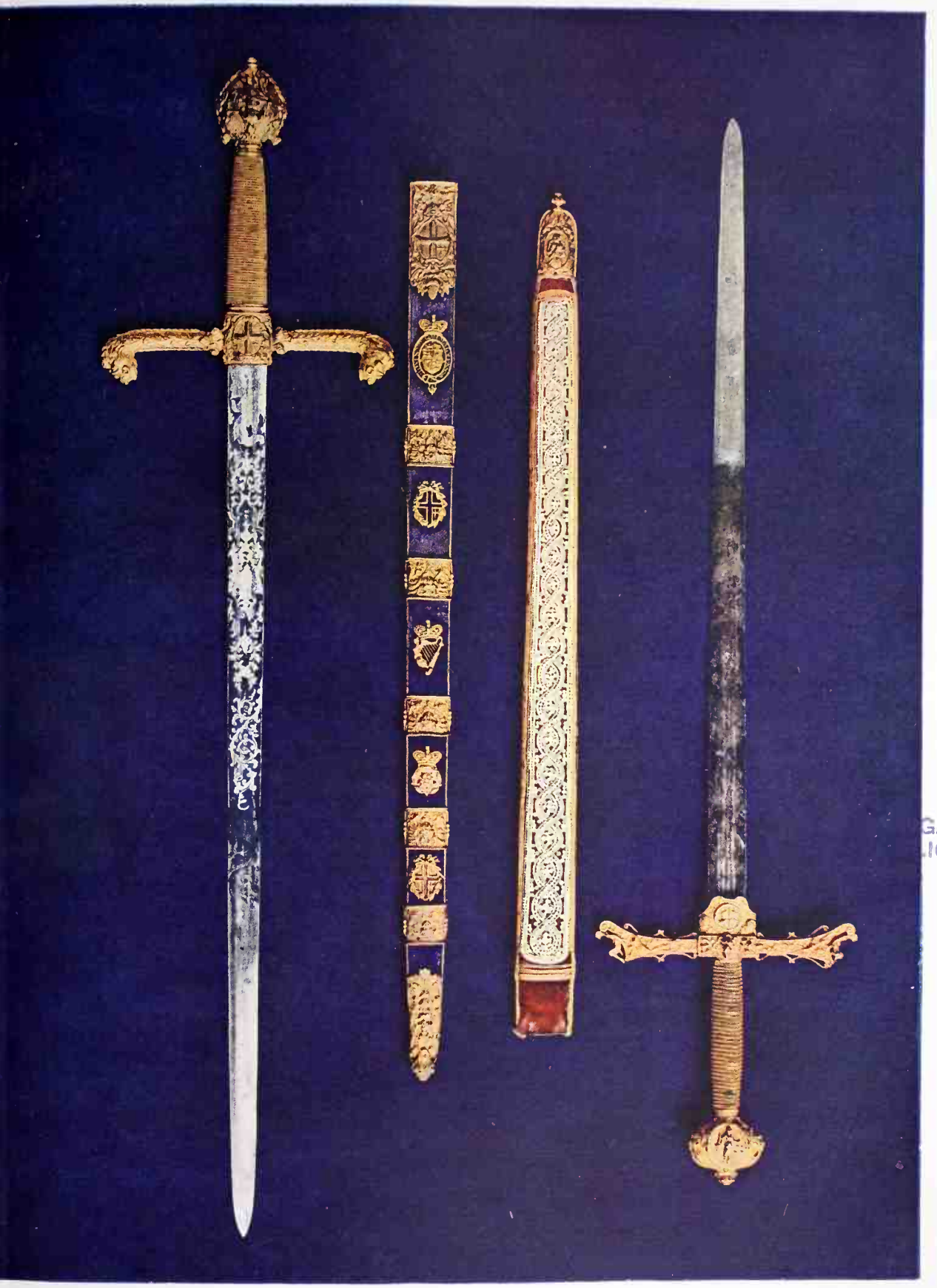
MISS LUCY LOWNDES BY SIR WILLIAM BEECHEY, R.A.

period, blue and lilac being the predominant tints. The lady is dressed in a white gown, partially covered with a lilac cloak, the lining of which is blue. The last-named colour is repeated in various ribbons and the lace-edged cap. The picture is an adequate and typical example of Beechey's later style, the modelling of the face and the flesh-tones being rendered with great care.

THE SHEPHERD BY GEORGE MORLAND

Besides Lawrence, Beechey had Hoppner and Opie as professional rivals during the greater part of his nineteenth-century career. In Sir Charles Wakefield's collection there is a picture which is interesting as having been claimed by well-known authorities as the work of both these artists. This is the portrait of *Miss Holcroft*, catalogued and illustrated by Messrs. McKay and Roberts, in their book on Hoppner, as a probable work of that artist. The attraction of the portrait excuses if it does not fully justify this attribution. The picture is undeniably fascinating, while it has been painted with a suavity and an appreciation of feminine grace and beauty rarely exemplified by Opie. The evidence, however, in favour of it being his work appears tolerably conclusive. The lady represented was the daughter of Thomas Holcroft, the dramatist, an intimate friend of the artist, by whom more than one portrait of him was painted. The work was first recorded as having appeared at Christie's in 1871, when it was catalogued as by Opie, and purchased by Mr. J. L. Miéville. At the sale of his collection in 1899 it brought 1,480 guineas. The plastic feeling shown in the work, and its general technique, are more in accordance with Opie's style than with Hoppner, but it is Opie at an unusually happy moment. Great artist as he undoubtedly was, his portraits of ladies are generally deficient in the expression of that womanly charm which this picture possesses to a remarkable degree. One may account both for this shortcoming and its present exception by remembering that the artist was not a lady's man. His Cornish accent and uncultured manner clung to him long after he was accustomed to move in polite circles, and, though highly intellectual, he was deficient in small talk. These traits probably prevented him from getting *en rapport* with his orthodox lady sitters, and reduced them to a state of boredom; but Miss Holcroft, the daughter of one of the painter's oldest friends, would be perfectly at home with him, and able to display her natural animation. The artist has happily caught this, and has, moreover, expressed himself in more mellow and luscious colour than usual.

A solitary example by George Morland—*The Shepherd*—shows him in his typical manner, the figures being expressed with that naturalness, ease, and truth to nature which Morland alone of all the eighteenth-century artists appeared to attain in his scenes of rustic life. His contemporary, Francis Wheatley, fell short of him in this respect, for even in his famous series of the *Cries of London* the characters depicted



HE LORD MAYOR'S STATE SWORDS

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GOLD AND ENAMEL CUP AND STAND, MADE WITH THE FIRST GOLD FOUND AT NIJNOTAGUILSK

appear more or less consciously posed. An unusually large work by this artist in Sir Charles Wakefield's collection shows a couple of credulous country women, on their way to market, having their fortunes told by gypsies, while their baskets of eggs are being rifled and their ducks escaping. Though there is a little too much incident in the picture, and the interest is consequently scattered, the individual figures are drawn with a correctness not always shown in Wheatley's work, while the colour is pleasing, and all the detail set down with great care and minuteness. Another eighteenth-century artist represented is Allan Ramsay, who in Reynolds's early days was considered by Walpole as a better painter of women than the future president of the Royal Academy. He was a fashionable London artist while Reynolds was still lingering in comparative obscurity in Devonshire, and it was during this period of his career that Flora Macdonald sat to him. This was by no means an unique favour, for the story of her heroism had roused the admiration of both Royalists and Jacobites, and her portraits were in such request that she was besieged by artists anxious to paint her, and sat to quite a number. Ramsay, who turned out so many pictures that he had saved £40,000 when a comparatively young man, probably made several versions of his portrait of her, and the one in Sir Charles Wakefield's collection differs from that engraved by McArdell, in which the lady is dressed in Scottish costume and wears white roses in her hair and bosom. The present work is marked by effective colour, the blue dress of the sitter being set off by the yellow sleeves slashed with white, while the face is well modelled and the flesh-tones pleasing.

SILVER DRINKING CUP DATE 1552

Another celebrity whom Sir Charles has represented among his pictures is John Milton, the poet, of whom there are two portraits—one of which, when

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he was about sixteen, is ascribed to Cornelius Janssen, or, to give him the surname he himself always used, Cornelius Johnson; while the other, by an unknown artist, represents the poet forty or fifty years later. The latter work is undeniably a portrait of the author of *Paradise Lost*, but whether it can be accepted as a contemporary likeness is a matter which must be left for Milton experts to decide. Only four portraits of the poet are absolutely beyond suspicion, and unfortunately one of these has disappeared, while the earliest portrait of the poet with a pedigree, the one of him at the age of ten, formerly belonging to Mr. Edgar Disney, has been recently transferred to America. The picture in Sir Charles Wakefield's collection shows a strong resemblance to the drawing taken from life by Faithorne, the engraver, when Milton was in his sixty-second year, and engraved by him and published in 1670. The picture, however, shows Milton looking to the left instead of to the right, and his expression is decidedly less stern and forbidding. The version of John Milton when a boy, ascribed to Janssen, shows a striking resemblance to some of the generally recognised early portraits of the poet, and the coloration of the work is very attractive. The sitter is represented in a red coat, the short fringed sleeves of which display the snowy linen beneath, while the blue cloak sets off his auburn hair and clear red and white complexion. The picture is set down as having been painted in 1618, when the poet was a boy of ten; but this is certainly a mistake, for the youth represented is at least fourteen or fifteen, and so might represent Milton at the time he left his paternal home for the university of Cambridge. The costume, however, would point to the work belonging to a still later period.

Of undeniable interest is the *Portrait of a Man*, signed Rembrandt, 1664. A strongly painted picture, it is marked by the powerful contrast of light and shade which forms such an important characteristic of much of the Dutch master's work. The sitter is represented with a ruddy countenance, which is kept in tone by the red and orange of his coat, and the deep crimson of the table-cloth in front of him. He wears a black velvet hat, relieved by gold ornaments; the deep shadows form a foil to the high lights on his forehead. The subject and treatment are typical of Rembrandt, but the handling is heavier, coarser, and less atmospheric than was generally the case at this period of his career. The light at the Mansion House unfortunately does not allow for such a thorough examination of this canvas as one would wish, and hence it is impossible to say whether the picture has been worked upon by an inferior hand or not. It has the appearance of having been cleaned at some period, and probably lost some of its original quality in the process.

There are still other pictures at the Mansion House belonging to Sir Charles, but an account of them must be sacrificed to afford space for the mention of some of the highly interesting pieces of gold and silver plate from his collection, which are temporarily housed at his mayoral residence. Earliest of these is the bell-shaped standing silver cup, which bears the London hall-mark of 1552, and thus dates back to the reign of Edward VI. A census of pieces of plate of this age would show remarkably few surviving, for the conflict between the severely puritanical taste of the extreme Protestants and the more luxurious ideas of their opponents resulted in much melting down and re-marking of plate as one or other party came uppermost. Sir Charles Wakefield's example follows the taste predominating in the reign of Edward VI., when a plainer style of plate was in vogue than during the reigns which either preceded or followed it. The cup, which stands $8\frac{1}{4}$ in. high, is bell-shaped, with simple bands of ornament on the top and foot of the bowl and round the symmetrical but somewhat plain stand. The cup is exceedingly well proportioned, its maker obviously depending for its effect on the graceful lines of his piece rather than on its ornateness. A contrast to this is to be found in the handsome pair of silver-gilt tankards and covers, by Paul Storr, bearing the hall-mark of 1835. This is rather a late period for collectors, but it must be remembered that the silversmith's work was still looked upon as a fine art, the influence of Flaxman and Stothard dominating many of the designs, and that it was not until the Victorian epoch that both design and craftsmanship degenerated to their lowest ebb. In this instance the Bacchanalian design which forms the *motif* of the decoration is both spirited, finely executed, and well carried through the detail of the subsidiary ornament. The gold and enamel cup and stand possess a sentimental interest at the present moment, apart from their beautiful workmanship, as being Russian, and commemorating an important event in the material development of our great ally's possessions. This is best explained by a translation of the inscription on the cup, which runs as follows: "This cup was made with the first gold found at Nijnotaguilsk, Government of Perme in Siberia, in the year 1824, and was given to Prince Anatole Demidoff by his Father."

[The fine example by Lely in Sir Charles Wakefield's collection, illustrated on page 5 of our last issue, and titled *Portrait of a Gentleman*, should have been described as *Portrait of Abraham Cowley*, the famous poet.]

Old Musical Instruments

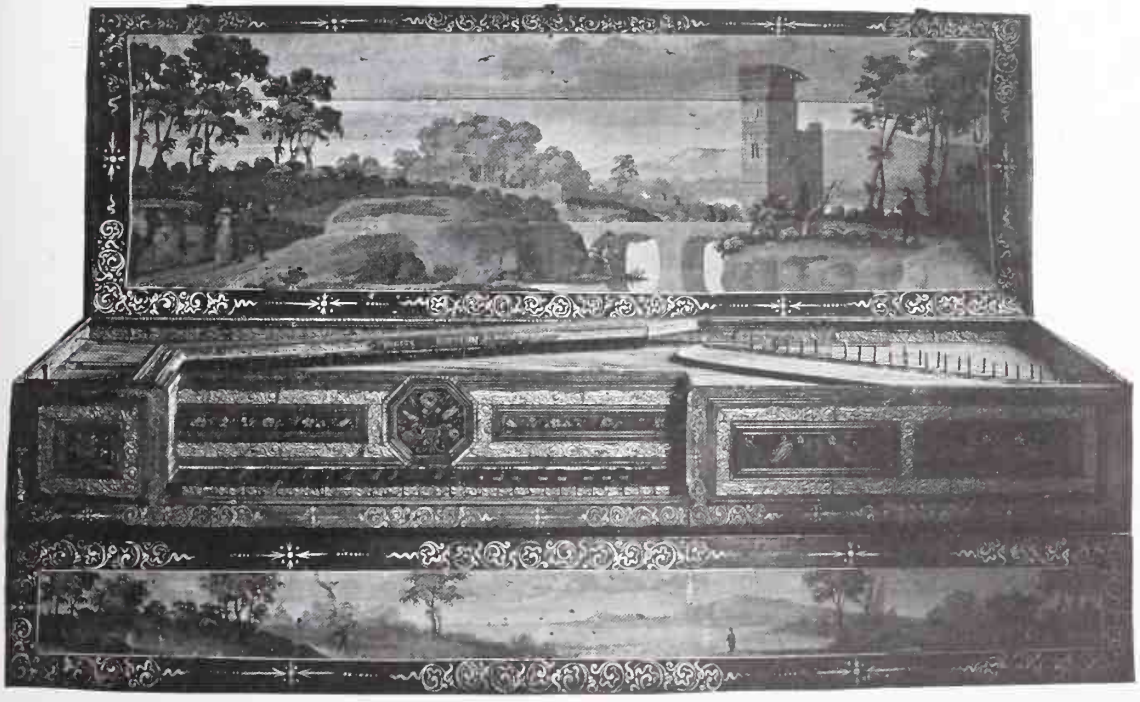
A Virginal by Charles Rewallin

By H. St. George Gray

THE modern art of music, which is based upon the simultaneous employment of different musical sounds, has developed by gradual stages, the result of the invention of a group of musical instruments with keys and strings, among which the pianoforte is the latest in order of time.

Closely associated in history with the tangent clavichord of the fourteenth century is a group of key-board instruments, which, under such names as clavicymbal, virginal, spinet, and harpsichord, present in their action a common principle. The addition of a key-board to the psaltery, as a means of increasing its scope, created this new class of "plucked" instruments. Before the spinet and allied instruments were introduced, the type was known as the clavicymbalum (English, *clavicymbal*; Italian, *clavicembalo*), or keyed psaltery, the name appearing as early as 1404.

The virginal, as mentioned by sixteenth-century writers, was pre-eminently the instrument favoured by the ladies of the period (the men preferred the lute). The name is not Italian; the rectangular and pentagonal instruments in Italy were styled *spinetta tavola*; in other parts of the Continent *spinette*, though, when imported into this country, they were called *virginals* also. In fact, in England all quilled instruments (*stromenti di penna*), independently of their shapes, were known as *virginals* during the sixteenth and the greater part of the seventeenth centuries. After 1700 the name *virginal* was rarely met with, the instrument having been superseded by the *spinetta traversa*, or English



NO. I.—VIRGINAL MADE BY CHARLES REWALLIN, 1675 IN THE TAUNTON CASTLE MUSEUM

spinet, which was a larger and more powerful instrument.

The virginal, according to some writers, was so called in compliment to Queen Elizabeth; but we find that it is mentioned among the musical instruments of Henry VIII., and certain forms were in use *circa* 1450. Perhaps the name was originally given to it in honour of the Virgin Mary, since the virginal was (according to Mr. Carl Engel) used by the nuns for accompanying their hymns addressed to the Holy Virgin.

The English spinet was no doubt an improvement upon the old Italian pentagonal spinet; it was more or less triangular in plan. These instruments were made almost to the close of the eighteenth century, and the oldest known specimen, dated 1521, may be seen in the Victoria and Albert Museum. It was essentially a chamber instrument, and corresponded roughly with the upright pianos of the present day: whereas the harpsichord, whose shape was that of the early grand piano, was the concert instrument of its period. Harpsichords are known dated as early as 1550, if not rather earlier. The *single* harpsichord has one key-board only, with or without stops, while the *double* harpsichord has two key-boards with five or six stops, which give varied and very beautiful effects. The virginal and spinet had only one string to each note, while the harpsichord had never less than two, and usually three (sometimes four), strings to each note.

The simple mechanism and action of the earliest stringed instrument with balanced keys, known as the manichord or clavichord, are quite distinct from that of the virginal (and later types). Early in the sixteenth century the *clavycordes* or *paire of clavycordes* are frequently mentioned:—

1502. Jan. 7. To one that sett the Kings cleyvecords, xiii^{s} iv^{d}.

1504. March 6. For a paire of clavycords, x^{s}.

In the clavichord the sound is produced by a small brass wedge (technically a "tangent"), driven into the further end of the key, and this, when the string is depressed, causes the string to vibrate, and at the same time cuts off the portion of the string for each note, like the frets on a guitar or mandoline. In the virginal, spinet, and harpsichord the string is plucked by a small point or quill, metal, or hard leather. Metal was generally used in the earlier examples. The quill point, firmly fixed, projects from a centred tongue in an upright of wood known as the "jack," which rests on the balanced key (*i.e.*, placed on the back of the key-lever). The "jack" works easily through a rectangular hole in the sound-board, and when the key is struck the "jack" rises and the quill plucks the string. As it returns, a movable tongue of wood, into which the striking-point is inserted, allows the quill to repass the string without repeating the stroke, and at the same time a piece of cloth attached to the "jack" damps the string. This wooden tongue is kept in position for each upstroke by a light spring at the back. The string, consisting of very finely drawn wire, thus twanged, vibrates over the whole length from hitch-pin to belly-bridge. The tuning-pins are always at the side in the rectangular virginal and pentagonal spinet.

Queen Elizabeth's skill on the virginal, as well as on the lute, is well known; she was fond of showing off her talent to foreign ambassadors and her courtiers. Sir James Melville, the Scotch ambassador, records in his memoirs an interview with Queen Elizabeth, in 1564, in which he heard her play upon the virginal: "Then sche asked wither the Quen (Mary of Scotland) or sche played best. In that I gaif hir the prayse."

Henry VIII. and his daughter, Queen Mary, were also accomplished performers on the virginal. A fine instrument in the Victoria and Albert Museum, known as Queen Elizabeth's virginal, is an Italian pentagonal spinet, elaborately emblazoned with the royal arms, and having a compass of just over four octaves.

Long before Elizabeth ascended the throne, the *Privy Purse Expenses* of her sister, the Princess Mary, abound with items of expenditure on the repair and "setting," *i.e.*, tuning, of "My Lady's Grace Virgynalls," and Mr. Paston, her music master, received the sum of £1 2s. 6d. per quarter for "techyng my Lady."

It may be seen from the list of the possessions of Henry VIII. that he had seven double virginals, eleven single virginals, twelve virginals of which it is not stated whether they were single or double, three virginals made harp-fashion, four virginals and regals combined, one virginal "that goethe with a whele without playing uppon," and two claricordes.

There is the following entry in the King's *Privy Purse Expenses*:—

1530. Paied to William Lewes for ii payre of Virginalles in one coffer with iiii stoppes brought to Greenwiche, iii^{li}.

This was a double-keyed harpsichord in an outer case.

Contained in an inventory of the furniture of Warwick Castle, 1584, is "a faire paire of double virginalls," and in the Hengrave inventory, 1603,

A Virginal by Charles Rewallin

No. II.—VIRGINAL INSCRIBED "JOHN LOOSEMORE FECIT, 1655" IN THE VICTORIA AND ALBERT MUSEUM

"one great payre of double virginalls." The inventory of Archbishop Parker's goods, 1575, gives—

In the Chamber Presence.
Itm̃ an olde paire of virginalls * in the instrument . vj^{s} viij^{d}.
In the Pantry Parlour.
Itm̃ a paire of virginalls . . . . . xl^{s}.

The instrument had evidently retained its popularity at the time of the Great Fire, for Pepys (*Diary*, 2 Sept., 1666) records:—"River full of lighters and boats taking in goods, and good goods swimming in the water; and only I observed that hardly one lighter or boat in three had the goods of a house in, but there was a pair of virginalls in it."

During the Shakespearean age a virginal generally stood in the barber's shop for the amusement of the customers.

Special missions from England to Russia, we read, were frequent in Elizabeth's reign, when valuable presents of plate were sent out to the crowned heads of Russia. In 1581 the gifts also included jewels, armour, and musical instruments. Sir Jerome Horsey, their proud bearer, recorded that "the Empress was especially struck by the loud and musical sounds of some organs and virginalls," which he had taken out to Moscow.

And now a few words with regard to music written for the virginal. In deciphering this music, written on six-lined staves, it is necessary to leave out the *lower* line of the upper staff and the *higher* one of the lower staff. It then reads like our modern music. The virginal, unlike the harpsichord, is not capable of giving expression to the music played except by purely mechanical devices.

In the Fitzwilliam Museum at Cambridge a volume known as *Queen Elizabeth's Virginal Book* is preserved; it is of the period of James I. rather than of Tudor times, but of the 291 compositions it contains the majority are by musicians of Elizabeth's time, including Bull, Byrde, Farnaby, and Tallis. They consist chiefly of airs with divisions or variations, requiring a considerable amount of technique in execution.

A book of music for this instrument, published in London, 1611, is entitled: *Parthenia, or Maydenhead*

* "A pair of virginals" was merely a conventional phrase following traditions.

of the first Musicke that ever was printed for the Virginalls; composed by three famous masters, William Byrde, Dr. John Bull, and Orlando Gibbons, Gentilmen of his Majestie's most Illustrious Chappell; ingraven by William Hole.

Then there was *Lady Nevill's Music Book*, 1591.

F. Hill at the Tercentenary Exhibition of the Musicians' Company, which was opened by the Prince and Princess of Wales on June 27th, 1904, at the Fishmongers' Hall. In length it measures 5 ft. 2 in., and in width 1 ft. 8 in. It is of 4½ octaves; compass from G_1 (short octave) to f^3.*

CHARLES REWALLIN MADE IT XON:75

No. III.—INSCRIPTION ON NAME-BOARD OF THE REWALLIN VIRGINAL

This is a thick quarto, finely bound and gilt, with the family arms emblazoned and illuminated on the first page. It formerly belonged to Dr. Burney.

There is every probability that England was, in its school of virginal music, in advance of the rest of Europe in the seventeenth century. In the early part of the previous century "one Cowtes, of London," was "able to make as well as to mend Princess Mary's instruments; and William Lewes, who supplied her royal father with several virginals at an average price of thirty shillings each (£18 to £20 is the present value), was certainly something more than a dealer."

Amongst the chief English virginal-makers of the seventeenth century, hitherto known, are Adam Leversidge, John Loosemore, Stephen Keene, James White and Thomas White; their handiwork has survived to our own time. Samuel Pepys, in 1668, speaks of one Hayward who made virginals in Aldgate Street, London.

A well-preserved virginal with a beautifully painted case and sound-board, made by Adam Leversidge, London, 1666, which is said to have belonged at one time to Nell Gwynne, was exhibited by Mr. Arthur

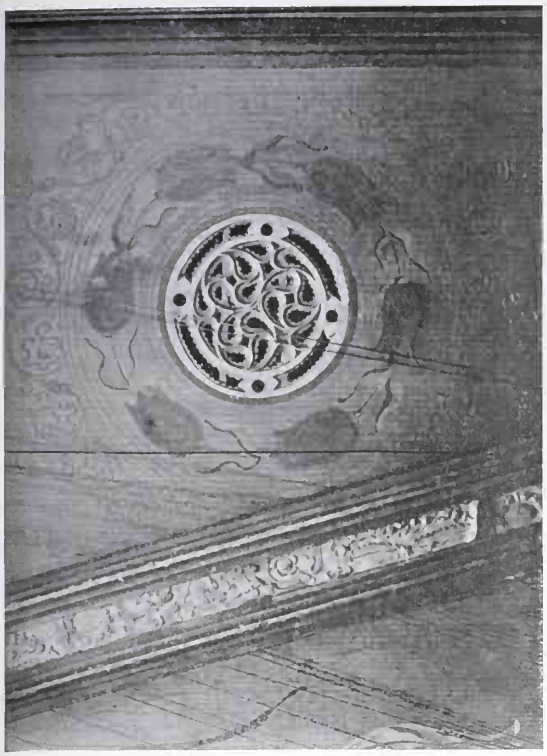
A similar specimen, inscribed "John Loosemore fecit, 1655," is exhibited in the Victoria and Albert Museum (No. 813–1873), and it cost £52 10s. (No. ii.). It is 3 ft. 6 in. in height, 5 ft. 8½ in. in length, and 1 ft. 8½ in. in width. The outer covering is of oak, the inside painted, representing Adam and Eve in Paradise, a sea-fight, and hunters of the seventeenth century. The compass of this virginal embraces four octaves and a whole tone. Another instrument in the same museum is labelled "Virginal, German, about 1600."

No. IV.—TUNING-KEY OF THE REWALLIN VIRGINAL

The earliest English coffer-shaped virginal known to us is by Thomas White, 1651 (No. viii.). It belongs to the Yorkshire Philosophical Society, and is exhibited in the York Museum. It is 5 ft. 6 in. in length, 1 ft. 8 in. in width, and 1 ft. in depth when closed. The interior of the dome-shaped cover is painted with an Oriental scene. The fifty-two keys give, with the short octave, a compass from G_1 to d^3.

The chief subject of this article is the finely decorated virginal made by Charles Rewallin in 1675,

* It was figured in the *Musical Times*, July 1st, 1904; also in Novello's *Catalogue of the Musicians' Company Exhibition.*



No. V.—PERFORATED ORNAMENT ON SOUND-BOARD

No. VI.—PERFORATED ORNAMENT ON SOUND-BOARD

now preserved in the museum of the Somersetshire Archæological Society at Taunton Castle, and formerly in the small museum, known as the Arthur Hull collection, in Chard Town Hall. The means by which Mr. Hull acquired this virginal is not known. The name-board at once lends an interest to this instrument, for it is inscribed: CHARLES REWALLIN MADE IT · XON · 75 (No. iii.). Rewallin's name is not included in Grove's *Dictionary of Music*, nor in any other musical work, so far as the writer is aware.

This virginal (No. i.) is of a rectangular oblong form, the case and stand grained in reddish-brown and black. The lid is slightly domed or convex, and divided into three longitudinal panels with moulded margins. The Italian instrument of the same date was usually pentagonal.

The Rewallin virginal is 5 ft. $4\frac{1}{2}$ in. in length, 1 ft. 9 in. in width; average height when closed (including $2\frac{1}{2}$ in. height of lid), $11\frac{1}{2}$ in.; height of stand, $24\frac{1}{2}$ in.

The lid rises to expose the sound-board, strings, and tuning-pins; also the name-board, which covers and protects the "jacks" and the quills attached. This board is 2 ft. 8 in. in length, and the inscription occupies 13 in. along its front edge (No. iii.); it is loosely rebated, and can easily be removed.

The front of the case falls downwards, and hangs from three hinges, exposing the key-board of the instrument, which occupies a length of $27\frac{1}{2}$ in., and consists of thirty-one white and twenty-one black keys, which corresponds with the virginal of 1651 by Thomas White. The lowest note is B and the highest D.* Upon each key the name of the note is written, apparently contemporary work of the seventeenth century; many of these letters are now very faint.

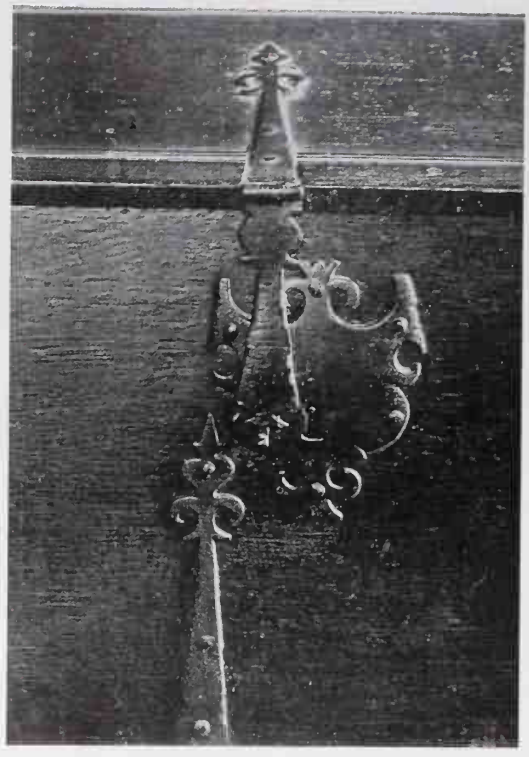
The key-board has a width of $3\frac{3}{4}$ in., and the ornamented back is rebated, and slides up to reveal the action of the instrument. The *white* keys are of box-wood, and yellow; the *black* keys appear to be of dark walnut.

There are fifty-four "jacks" in position under the name-board, and fifty-four tuning-pins at the right-hand end of the sound-board. The latter is of soft wood, with a longitudinal and parallel grain. The original tuning-key is preserved (No. iv.); it is kept in a hollow receptacle above and to the left of the key-board.

Between the key-board and the row of "jacks" the

* See the virginal by T. White, figured in Galpin's *Old English Instruments of Music*, p. 128, a work which the writer of this article has consulted with profit.

sound-board is perforated by two finely gilt circular ornaments (diameters 3 in. and $3\frac{1}{4}$ in.) in the flamboyant Gothic style (Nos. v. and vi.). The board is painted with tulips, roses, raspberries, and other floral devices.



No. VII.—IRON LOCK AND HINGED FASTENING ON CASE

Both the inside of the lid and the falling front are painted in oils with landscapes which have not yet been identified.* These paintings are enclosed by black borders ornamented with white scroll-work. The top of the name-board, the vertical margins of the sound-board, and the front of the instrument (including the front of the keys) are richly decorated with embossed paper, heavily gilt. This embellishment surrounds six painted panels of floral designs in the front of the virginal; the panels have moulded margins.

The case is finished with three iron-hinged fastenings, by means of which the cover of the instrument is closed. The two outer fastenings are secured by revolving "buttons"; the central one forms the hasp of a handsome but extremely thin lock (No. vii.); the key is now missing.

It remains to identify Rewallin, the maker, and to determine whether XON † was an abbreviation for Oxford or Exeter. Upon examining *The Registers of Exeter Cathedral*, published by the Devon and Cornwall Record Society, it was ascertained that on September 23rd, 1657, Charles Rewalling and Hester Gosticke, of Laurance, were married in the cathedral; and in the *Calendars of Wills and Administrations, Devon and Cornwall*, published by the British Record Society, the following entry occurs:—

1697. Rewallin,‡ Charles, Exeter . . . . *Administration.*

The date of his birth has not yet been ascertained. The following transcript was kindly made for the writer at the Court of the Archdeaconry of Exeter, by Mr. H. Tapley-Soper, City Librarian of

* Had the instrument not been dated, the painted cover would not be a reliable criterion of its date, as these paintings were sometimes added later—often many years later.

† The silver mark of the city of Exeter prior to 1701 was a crowned X, and it would be quite natural to shorten "Exon" to "Xon," especially in the case of an inscription where the space is limited.

‡ Rewallin was not an uncommon name in the neighbourhood of Exeter in the seventeenth century. The following wills and administrations are given in the above-mentioned work:—

1664, Rewalling, Katherine, Eastogwell; 1671, Rewallen, William, Ottery; 1672, Rewalling, Thomas, Eastogwell; 1692, Rewalling, Joyce, Ottery St. Marie; and 1732, Rewalling, Thomas, Ottery.

E SISTERS

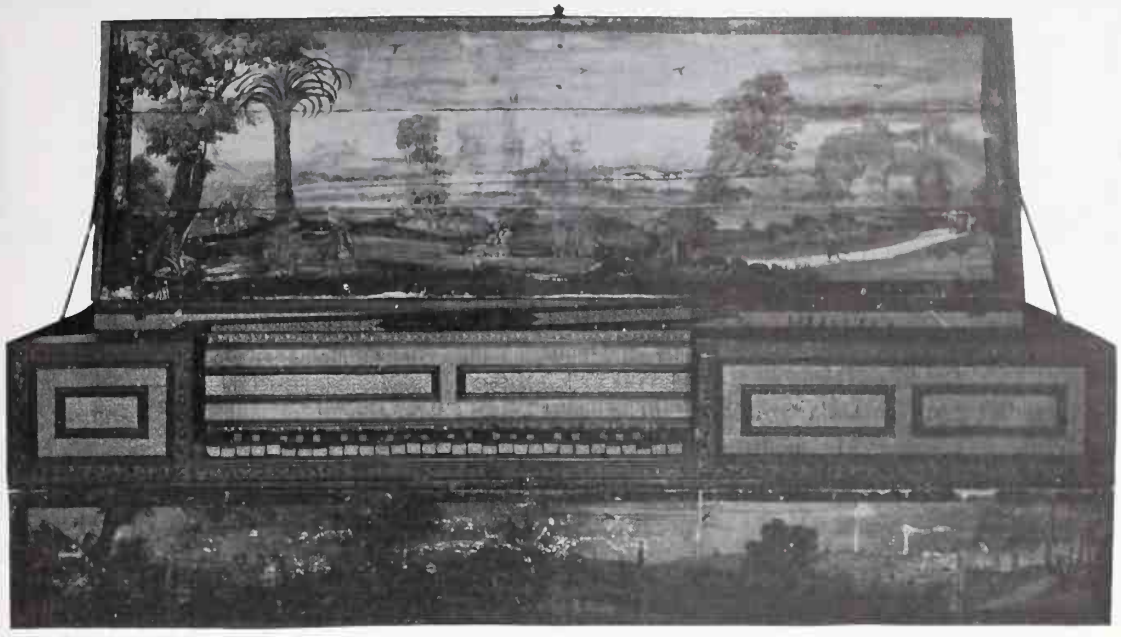
J. B. C. GREUZE

the Louvre

BURLINGAME PUBLIC LIBRARY

Photo Hunsell

A Virginal by Charles Rewallin



No. VIII.—COFFER-SHAPED VIRGINAL BY THOMAS WHITE, 1651 IN THE YORK MUSEUM

Exeter, in which Rewallin is described as a "virginal maker":—

Administration granted to Martha Rewallin de civit. et com. Exon vid. Richardum Venner de Stockleigh Pomeroy in com. Devon yeoman, et Christopher Sandford de civit. Exon baker —of the goods and chattels and credit of Charles Rewallin late of this city of Exon deceased.

Dated 5 July 1697.

Inventory, 5 July 1697.

A trew and perfect Inventory of the goods of Charles Rewallin of the parish of Saint Sidwells in the county of Exon, Virginall Maker, being surveyed and appraysed by those whose names are here under written as followeth:

	£	s.	d.
Imprimis his wearing apparell	0	15	0
Item one chest in the lower fore chamber	1	5	0
Item fyve joynt stools in the same room	0	3	0
Item fower chares in the same chamber	0	6	0
Item three boxes and part of a tabelk board	0	6	3
Item on(e) jack, on spit, on pare endirons, and on pare of dogs	0	7	0
Item two pare of tongs, on firepan and a pot brooke	0	1	6
Item on pare of billis (bellows) & a turner of a grinding stone	0	1	0
Item five stilling irons & on corn bag & on form	0	2	6
Item in the higher fore chamber two brass pots & one iron pot	0	10	0
Item three brass kittles, on skillet, and on pestell and mortar	0	8	0
Item two pewter dishes & on flagon & three candlesticks	0	2	0
Item on dissen (dozen) of tranchers & a salt box	0	1	0
Item in the Easter high chamber on tabell board and on form	0	3	0
Item on bed & bedsted	0	15	0
Item three trunks and two boxes	0	6	0
Item in the high back chamber on Argon (organ) & on spinet and on littel cabinet	17	5	0
Item in the loft on half hed bedsted & two boxes	0	6	0
Item fower score Argon pipes & Lumber in the house	2	0	0
Item for old iron	0	7	0
Item for goods not seen and unpraysed	0	5	0
Item for on organ at the Globe	15	0	0
The whole sum is	£40	15	3

MARTHA REWALLIN.
RICHARD VENNER.
CHRISTOPHER SANDFORD.

BURLINGAME PUBLIC LIB.

LACE . . . AND NEEDLEWORK .

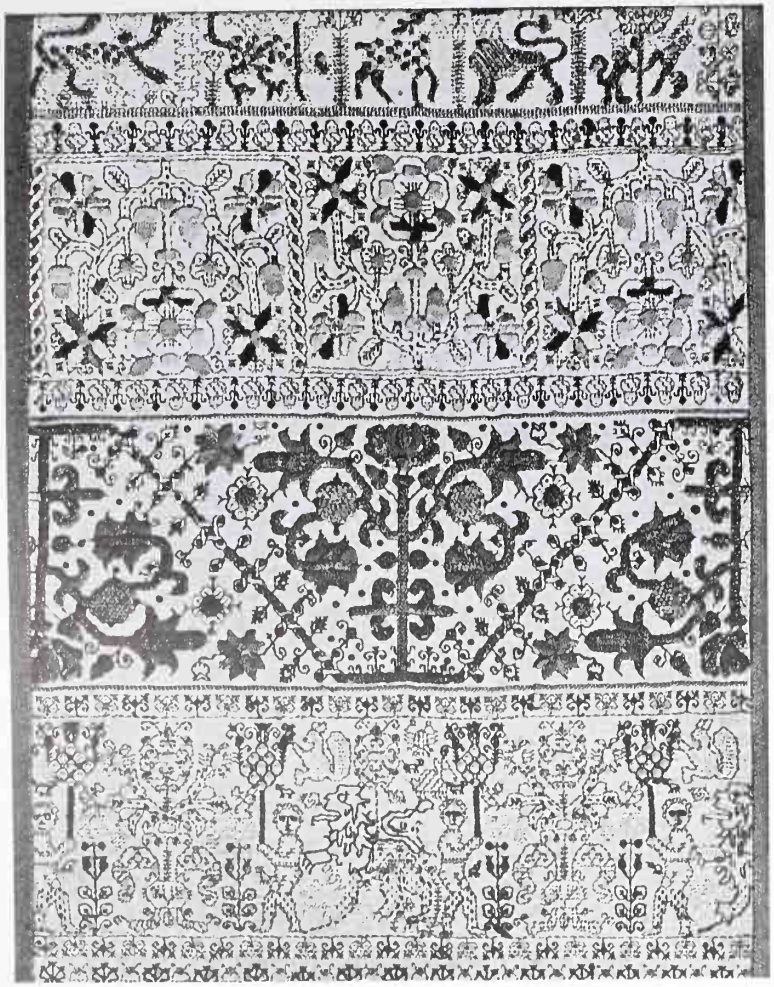
A Tudor Treasure

By Adelaide Weston

LOVERS of art embroidery will be interested in the Elizabethan sampler which I have lately discovered, and of which there are illustrations given in this article. It is a beautiful specimen of sixteenth-century work, and antedates by at least fifty years any other so far discovered. Although experts have always felt certain that earlier ones must exist, the collector has so far failed to find any example prior to the one dated 1643, which is now in the possession of the Victoria and Albert Museum.

The particular Tudor sampler of which I write is worked in coloured silks on fine linen, and measures 36 in. by 9¼ in. The silver thread has

TUDOR SAMPLER UPPER PART



TUDOR SAMPLER CENTRE PART

TUDOR SAMPLER LOWER PART

tarnished, and some of the red has faded, but otherwise it is in perfect condition.

The upper part is a good specimen in stitches and design of the Elizabethan "black work," with Katherine of Aragon's badge, the pomegranate gone to seed, in the centre. The fine stitching of this is exquisite, perhaps the best of all. Underneath this are the figures of three Tudor ladies, each holding their sweet-scented flower. The centre one is crowned, and is evidently meant for a portrait of the queen. Her dress is correct in every detail, and is worked almost entirely in gold and silver threads, and much garnished with seed-pearls.

On either side of these three ladies stands a "boxer." This is the name given in sampler language to the little figures found in early samplers. This time both are holding a key, which is most unusual. In the third row there is a quaint array of animals; many are wearing Tudor crowns, and the whole picture is evidently meant to be symbolical. There are lions, a griffin, a lion and lamb, a lion and a Welsh dragon holding up a Tudor crown, a cow, an ass, a stag, hound, squirrel, rabbit, birds, etc. In the left-hand top corner is a boxer, having donned the dress of the period, with bow and arrow.

The tree of life in the fourth row is a fine example of the chain-work of the time carried out in gold and silver threads.

The lower rows consist mostly of designs of conventional flowers — roses, honeysuckle, acorn, pansy, and strawberry worked in "purl," that delicate *appliqué* which at the time had become so very fashionable. It is almost impossible to convince the amateur that every little petal of these flowers has been worked on a separate frame, and applied with a tiny back stitch to the linen ground.

Again there are boxers, this time holding, as they sometimes do, a kind of candelabra, but being followed by the most voracious-looking lions. There are also stags, toads, and insects to be seen amongst the flowers.

I am much indebted to the owner, through whose courtesy I have been allowed to make a coloured drawing of the original, which now hangs in my studio in the Minster precincts at Peterborough.

Pottery and Porcelain

Eighteenth-Century Drama in English Pottery

By G. Woolliscroft Rhead

We have, unfortunately, no ceramic records, or practically none, of the drama of the seventeenth century, the renaissance of the ceramic arts occurring later: during the nineteenth century the decline of the fictile arts had become so marked that the productions in this particular possess small value either historic or artistic. During the frivolous, fascinating eighteenth century, however, the potter, as well as the fan-painter, recorded current events; their work may be said to be a kind of running commentary upon the topics of the day—a history in miniature, in short.

I have elsewhere, on more than one occasion, laid stress upon the fact that the potter, during most periods of his art, has been obliged, perforce, to obtain his material, as it were, second-hand. The reasons for this are many, and too complicated to be entered upon here, even if it were desirable. We have, therefore, a series of statuettes and figurines in which the features and attitudes are evolved from engraved portraits of the different personages; we have various articles of useful ware—mugs, jugs, patch-boxes, etc.—giving portraits of the actors or scenes from the different plays, also in the main borrowed from the sister art of engraving. We have, moreover, the series of Liverpool Delft tiles, printed in black and red, mainly taken from *Bell's British Theatre*, published 1776–78, giving dramatic trophies, emblems, etc., and each containing a single portrait of some famous actor or actress in character, obviously intended as a record of the principal personages of the drama from the time when the beautiful and stately Elizabeth Barry dominated the English stage in the latter years of the reign of Charles II., to "Gentleman Lewis," who was introduced to the stage as an infant in the arms of Don John in "The Chances," created the parts of Faulkland in "The Rivals" and Doricourt in "The Belle's Stratagem," and died in 1810.

No. I.—GARRICK AS TANCRED, IN THOMSON'S "TANCRED AND SIGISMUNDA" IN THE SCHREIBER COLLECTION

In the Liverpool tiles Elizabeth Barry appears in the character of Athenais in Lee's "Theodosius," and also in the part of Sir Harry Wildair, a *rôle* essayed by many famous actresses who followed her, notably Peg Woffington.

The pair of statuettes in white of Woodward as the Fine Gentleman and Kitty Clive as Mrs. Riot in Garrick's farce of "Lethe," are well known, and were produced from practically identical moulds both at Bow and Chelsea. The figure of Woodward was modelled from McArdell's print of the

portrait by Hayman; that of Kitty from the popular line engraving. Although copies, it must be confessed that they discover more spirit than the engravings which supplied the artistic motif; they belong to a rather numerous class of figures produced in the white at both the London factories, the style of modelling indicating a common authorship. Good examples of these figures command high prices.

The play was first produced at Drury Lane on the 15th of April, 1740, for the benefit of Garrick's friend and subsequent manager, Giffard, and achieved an immediate success. The part of Mrs. Riot continued to be one of the famous comedienne's most admired representations, and was selected as one of the pieces to be played at her final benefit in 1769.

In Margaret Woffington, a name still more familiar to the modern reader than that of Clive, we have a personality of a different sort. Her features, which were "beauteous in the extreme," are delineated for us in the famous print by McArdell, from which, doubtless, the head of the Chelsea sphinxes was modelled.

No. II.—WOODWARD AS THE FINE GENTLEMAN IN GARRICK'S "LETHE" SCHREIBER COLLECTION

The lovely Peggy's histrionic career commences with the performance of the part of Polly Peachum in the "Beggar's Opera," under Madame Violante, a rope dancer, who formed in Dublin, in 1728, a company of children, all under ten years of age, known as the Lilliputian Troupe. Swift's immortal work had appeared some four or five years previously.

The "Beggar's Opera," which made "Gay rich and Rich gay," was first produced at Lincoln's Inn Fields on January 29th, 1728, with Lavinia Fenton (afterwards Duchess of Bolton) in the leading part. The idea of the play apparently originated with Swift, who one day remarked to Gay what an odd, pretty sort of thing a Newgate Pastoral might make; but when Gay treated the subject as an opera, neither Swift nor Pope were very much pleased with it, and had great doubts of its success.

That "Polly" completely captured the town is abundantly evident. A satire on the prevailing taste appeared in the following April, giving prints of various scenes from the play, with portraits of Miss Fenton as "Polly," and Thomas Walker as Macheath. It did not, however, materially affect the town's taste, as "Polly" speedily became the most celebrated toast, and her admirers were so numerous that, for fear she should be run away with, she was guarded home from the theatre every night by a party of friends.

Peg Woffington's first interview with Manager Rich, of Covent Garden, was a notable event. She had made no less than eighteen previous efforts to obtain an audience, and on this last occasion she told the footman in disgust that her name was Woffington, and that, failing to see his master this time, she

would wait on him no more. She found him lolling upon a couch, a play-book in the one hand and a cup of tea in the other, while around him were as many as seven-and-twenty cats of various sizes and colours.

"I have hard of you, madam," said Rich, who affected a provincial dialect, "and though I am in no grate want of Hands, yet as you are so sharming a figure, and so handsome a parson, I would oblige you for all that. But I am afraid, notwithstanding you took on the Irish stage, you are not larned enough for mine. Larning is a fine thing, and I have hard you have it nat; yet perhaps, with some of my help in private, you may do very well."

No. III.—KITTY CLIVE AS MRS. RIOT IN GARRICK'S "LETHE" IN THE SCHREIBER COLLECTION

Peggy did indeed do well! Of the many "Pollies" who followed Miss Fenton, hers was the most distinguished. Her partiality, however, for the representation of characters of the opposite sex was doubtless in great part due to the natural advantages

of a figure of perfect proportions. Her first appearance as Sir Harry Wildair in Farquhar's "Constant Couple" produced the following piece of versification from an enthusiastic admirer—

"That excellent Peg!
Who showed such a leg
When lately she dressed in men's clothes—
A creature uncommon
Who's both man and woman,
The chief of the belles and the beaus!"

It was this same part that occasioned Quin's retort when Peg remarked that she had played it so often that half the town believed her to be a real man. "Madam," replied Quin in his blunt way, "the other half know you to be a woman."

Quin's great part was that of Falstaff, in which he distanced all his rivals. The public appreciation of this representation is expressed in the letter of Horace Walpole to the Countess of Ossory at Quin's death in 1766: "Pray who is to give us an idea of Falstaff now Quin is dead?"

Two statuettes of Falstaff appear in the Schreiber collection; the smaller one, in white, representing Quin, is beardless, and belongs to the second period of the Chelsea works. The larger one (Derby-Chelsea) is coloured, and exists in many variations, all being probably inspired by the little Chelsea figure just referred to. The Staffordshire potters produced figures in earthenware of Quin, and also of Henderson, upon whom the mantle of Quin had fallen, and whose personation of the character obtained great celebrity up to the time of his death in 1783.

No. IV.—PEG WOFFINGTON AS A SPHINX IN THE SIDEBOTHAM COLLECTION

Mr. Falkner's Whieldon figure of Quin, reproduced here, is extremely interesting, and has all that personal quality characteristic of the work of this great potter; it is probably a recollection by the artist of the Chelsea figure in the white.

Dr. Sidebotham's example illustrated, marked "Wood & Caldwell," and doubtless modelled by Enoch Wood, is the Staffordshire potter's variation of

No. V.—JAMES QUIN AS FALSTAFF, MARKED "WOOD AND CALDWELL" IN THE SIDEBOTHAM COLLECTION

No. VI.—JAMES QUIN AS FALSTAFF BY WHIELDON IN THE FALKNER COLLECTION

the Chelsea-Derby figure, and represents a bearded Falstaff in contrast to the clean-shaven Quin of the Chelsea figure. Haslem (*The Old Derby China Factory*) says that "statuettes of *Quin* as Falstaff continued to be made at Derby until the close of the works." Henderson, however, surnamed the "Bath Roscius," a truly great actor, as Samuel Rogers called him, was acting the part during the period that the Derby figures were made, while Quin's last performance of the character occurred thirty years previously.

It was entirely in the fitness of things that the great little David should receive his due share of homage from the potters; it was fitting, too, that the Staffordshire potters should desire to honour a man who, though born at Hereford, was in his earlier years so closely associated with their county. Garrick therefore appears in the Chelsea-Derby statuette as Richard III., after the painting by Nathaniel Dance; also as Tancred in Thomson's "Tancred and Sigismunda," a well-modelled figure in the best Chelsea style, with red boots, hat, pouch, and crimson doublet, the figure made gay with the modelled flowers and floral patterning characteristic of the Chelsea production. He is represented in Staffordshire busts, both in earthenware and black basalt. In the Liverpool tiles he is seen as Abel Drugger in Ben Jonson's "Alchymist," produced in March, 1743; also as Sir John Brute in "The Provoked Wife of Sir John Vanbrugh." The former part is a tribute to Garrick's great versatility, Hannah More declaring at a much subsequent date, "I should have thought it as possible for Milton to have written *Hudibras*, and Butler *Paradise Lost*, as for one man to have played Hamlet and Drugger with such excellence."

Garrick, indeed, was well aware of the versatility of his powers, and lost no opportunity of exhibiting it. He had previously essayed the character of Master Johnny in "The Schoolboy," a lout of fifteen years of age, a budding Tony Lumpkin, and at a benefit in 1742 this character was bracketed with that

of King Lear. "The thing that strikes me above all others," says Thomas Newton, a discerning critic, friend, and supporter of Garrick, "is that variety in your acting and your being so totally a different man in Lear from what you are in Richard . . . in the four parts wherein I have seen you—Richard, Chamont, Bayes, and Lear—I never saw four actors more different from one another than you are from yourself." The above is a truly remarkable testimony to the histrionic powers of the quondam wine merchant only five years out of his teens.

Garrick was the inaugurator of a new style of acting, that of natural delivery, as opposed to the stilted manner and convention of the earlier time as represented by Quin, who, after seeing his rival act, declared peremptorily that "if this young fellow was right he (Quin) and the rest of the players had been wrong." The performance of the younger actor was regarded as a revelation, and a regeneration of the stage was confidently predicted as a result of his advent. The character of Sir John Brute, already referred to, one of the great parts of Cibber, was also one of the most successful of Quin's, who, on witnessing Garrick's assumption of it, exclaimed: "He may very possibly act Master Jacky Brute, but it is impossible that he could be Sir John."

Some very creditable figures were produced at Longton Hall, which was working first under Littler's management, and afterwards under the direction of William Duesbury, of Derby, between 1740 and 1759. The standing figure of Garrick in the Schreiber collection would be produced during the later period of the works.

During the earlier decades of the nineteenth century we have porcelain figures of Edmund Kean as Richard III. We have, moreover, the popular John Liston, who appears both in porcelain and earthenware in his great *rôle* of Paul Pry, a part in which, in the words of Hazlitt, "there is really nothing beyond the mere outline of an officious, inquisitive gentleman, but Liston invests it with a thousand nameless absurdities." Liston, says Farquharson Sharp (*Short History of the English Stage*), was blessed with a face that in itself was a fortune to a comedian, and his gravity of demeanour amidst the quaintest drolleries lent them an irresistible piquancy. The play was produced at the Haymarket in 1825, with Madame Vestris and Farren in the cast, and enjoyed the then remarkable run of 114 nights.

Madame Vestris was the daughter of the engraver Bartolozzi, and was born in 1797. She took over the management of the Olympic in 1831, and was there associated with Liston, who was in himself a tower of strength. She was fortunate in the possession of a beautiful face and figure, was pleasingly vivacious, and had a fine contralto voice. In the words of a contemporary newspaper, "she is an astonishing person, and trips about, with her cordial sweetness of smile and glad breathing tones, as if, like Sidney's piping shepherd-boy, she would never grow old." The little statuette, charmingly naïve and piquant, from Dr. Sidebotham's collection, is marked "Bloor, Derby," and belongs to the later period of Bloor's management of the works.

No. VII.—MADAME VESTRIS, MARKED "BLOOR, DERBY" IN THE SIDEBOTHAM COLLECTION

The examples above referred to by no means exhaust the list of the personages of English drama whose outward form and features have been perpetuated in the fascinating material of pottery; but a sufficiency of instances will have been cited to show that the eighteenth-century potters, despite their many and obvious shortcomings, were very much alive to the value of current events as themes for the exercise of their various activities.

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COUNTRY GIRL
JOHN HOPPNER
the collection of W. Claude Johnson, Esq.

NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

Correction.—UNIDENTIFIED PAINTINGS (NOS. 220, 221 AND 222, SEPTEMBER, 1916).

"I BELIEVE these were apparently copies of the full set of five in Scarborough" should read, "I believe *there* were apparently copies," etc.

UNIDENTIFIED PAINTING (NO. 223).

DEAR SIR,—I shall be glad if any of your readers can throw light on the picture (of which I send photograph) attributed to Zurburan. In the original picture there is a fourth figure of a man to the left of our Saviour, holding a dish, which is only indistinctly shown in the photograph.

Yours truly, IRISH READER.

UNIDENTIFIED PAINTING (NO. 224).

DEAR SIR,—I enclose a photograph of a picture in my possession for insertion in your NOTES AND QUERIES pages, in the hope that some of your readers may assist me to discover the subject and the artist.

Yours truly, CONSTANT READER.

UNIDENTIFIED MINIATURE (NO. 225).

DEAR SIR,—I am extremely anxious to trace a miniature of which I enclose a photograph. Dr. Williamson, to whom I sent the photograph, believes it to be the work of Andrew Plimer. It was inserted into the lid of an oval ivory box. Dr. Williamson

(223) UNIDENTIFIED PAINTING

suggests that I might be successful in ascertaining its whereabouts through the medium of THE CONNOISSEUR, and I shall be greatly obliged if you could help me in this direction.

Yours faithfully, ARTHUR VICARS.

PORTRAIT OF JOHN JAMES HALLS.

DEAR SIR,—Could any of your readers give me information concerning the portrait of John James Halls, the artist? His portrait, painted by E. Cruikshank, was exhibited at the Royal Academy in 1825.

Your obedient servant, H. W. LEWER.

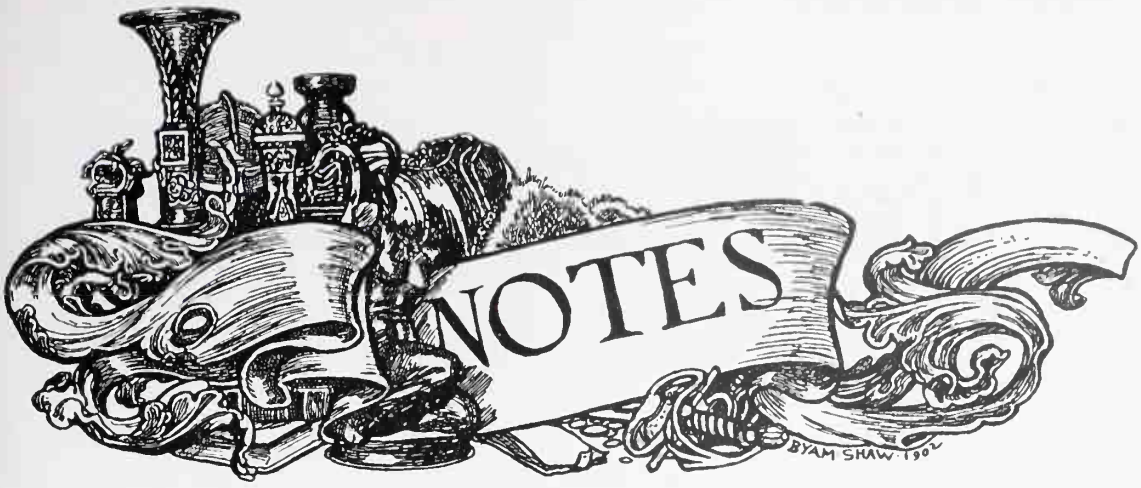
STAINED GLASS PANEL (JULY NUMBER, 1916).

SIR,—May I try and reply to the query in your columns about a certain panel of glass, though my English is very uncertain, and my Latin too, I am

(224) UNIDENTIFIED PAINTING

afraid? It is not possible to give any serious advice on the mere examination of a photo. The Latin text seems to allude to a priest called Lawrence Tücher (Laurencius), a doctor in Canon law, and a canon in St. Lawrence's Church, Nüremberg, in the year 1487. I cannot ascertain what "Katispōrs" is; it may be from Katisportus or Katzenhaven (in Latin, Katisportensis). It should have been some place in the suburbs of Nüremberg (Plebanüs?). But I wonder why the painter wrote "Nüremberg," a form which is neither Latin nor German. [All this German and German-looking or Swiss painted glass is a dangerous matter.]—I am, Sir, yours faithfully, PIERRE TURPIN.

(225) UNIDENTIFIED MINIATURE



Old Dolls in the Colchester Museum

Our illustration represents four Dutch dolls in the costumes of the Colchester Blue Schools, deposited in the Corporation Museum, Colchester, by Major T. W. Inglis, whose great-grandmother dressed the dolls between the years 1830 and 1850. According to Morant, the historian of Essex, the Colchester Blue Schools for Boys and Girls were founded about 1708 or 1709. The scholars were taught and clothed, but not boarded.

In 1711 a Mr. Samuel Rush, of London, gave a hundred pounds with which the house in which the scholars were kept was purchased. His widow bequeathed in 1741 the sum of fifty pounds, in consideration of which a brick messuage with a piece of garden ground adjoining was settled upon these schools for ever.

The most important benefactor was William Naggs, of Colchester, gent., who in 1747 conveyed a freehold messuage and several acres of land to be held in trust, the clear rents and profits of which were to be applied for "putting out on apprenticeship two boys every year out of the Church of England Charity School in Colchester with any sum of money

DUTCH DOLLS IN COSTUMES OF THE COLCHESTER BLUE SCHOOLS, 1830–1850
IN THE COLCHESTER MUSEUM [BY PERMISSION OF THE CURATOR, COLCHESTER MUSEUM]

BURLINGAME PUBLIC LIB.

not exceeding five pounds for each boy." The remainder of the rents and profits were to be paid to the trustees for the time being, or their treasurer, for and towards the teaching and clothing of four boys in the school and for the better support of the school. For the rest these schools are supported and maintained by subscriptions and voluntary contributions.

In Morant's time (about 1768) the master had £40 and the mistress £14 each, with a house and firing. The scholars at that date numbered forty-five boys and fourteen girls.

To the Editor of THE CONNOISSEUR.

English Horse Amulets

DEAR SIR, — Mr. Robison Carter's illustrated article on this subject shows how interesting it can be made. A paragraph in CURRENT ART NOTES, in the same issue, on "Jacobite Glasses" (p. 185), seems to throw further light on the design of horse amulets, illustrating Mr. Carter's article. The writer on "Jacobite Glasses" says: "One of the favourites of these (Jacobite) emblems was the rose. . . . What differentiated Jacobite rose glasses from ordinary ones was that the Jacobite rose was always represented with six petals—one, it is said, for every Stuart monarch who reigned in England." Now Mr. Carter gives us no dates, but even if all the examples illustrating his paper are later than the eighteenth century, the frequent occurrence of the six-leaved rose may conceivably be due to the influence of Jacobite symbolism, for it is quite as likely that a man would decorate his horse furniture with Jacobite roses as his wine glasses. (See Plates ii. 10 and 20; vi. 6 and 13; x. 11; xi. 4.)

Another amulet is especially worthy of notice for its symbolism, viz., Plate x. 6. The inverted fleur-de-lys upon the heart surely must have meant something, for it is such a strange device. A bronze medal struck to commemorate our victories over the French in 1759, when our present friendly relations with our neighbours unfortunately did not exist, may give us the meaning of this design. The medal, which is illustrated on p. 1655 of Green's illustrated *Short History of the English People*, has in the centre, on an oval cartouche, a fleur-de-lys inverted, surrounded by a strap bearing the words "Perfidia eversa." Doubtless the maker of the heart-shaped amulet bearing the inverted fleur-de-lys wished to show his dislike for his neighbours across the Channel in the same heraldic manner.

Plate ix. 9 has no connection with Godiva in spite of its connection with Coventry, but is a copy of the great seal of Queen Victoria. The lily may have some connection with Magdalen College, Oxford, or with Eton (Plate ix. 19), on the arms of which this unusual charge occurs.

Lastly, Plate ix. 12 is not a "Maltese" cross, but a cross patée, the ornament perhaps having been made at the time of a royal jubilee or coronation. A cross of this sort is a prominent ornament on the English royal crown and sceptre, and therefore a favourite shape for decorations designed for occasions of loyal rejoicing. (*Cf.* Plate viii. 3, 7, 9.)

Yours faithfully,

(Rev.) W. F. JOHN TIMBRELL.

Franz Hals or —— ?

THE painting reproduced on the opposite page was until recently in the Bignold collection, and is known as *The Violin Player*. Portions of the painting approach very nearly to the quality of the artist to whom it was once attributed, namely, Franz Hals; and this is particularly the case with the hands and the violin, which are little inferior in technical execution to the hands and mandolin in the famous Hals in the Royal Museum, Amsterdam. But the picture lacks that supreme quality which one associates with the elder Hals, and which places him in the front rank of Dutch painters, the power of seizing the evanescent expressions of the human face and fixing them on canvas by sure, brilliant sweeps of the brush. Indeed, it is when we come to study the face that the absence of the master touch—and still more of the master mind—is felt, and we realise that a gifted pupil or imitator, not a commanding genius like the painter of *The Laughing Cavalier*, produced the picture.

The drawing is uncertain, the expression rather sentimental and wooden (suggesting a woman's work, perhaps Judith Leyster), and the handling lacks the spontaneity of the numerous laughing-boy pictures by Hals. Doubtless this was the general impression of experts when the picture was sold at Christie's many years ago, for it only realised £89. That was in 1876, when the Levy collection was dispersed—the same year in which a somewhat smaller Hals, unquestionably by the master, fetched £399 under similar sale-room conditions.

When all has been said, however, *The Violin Player* is a clever and pleasing picture—a genuine work of art, and if by great good-fortune the original background exists under its present unsightly load of modern paint, the charm and value of the painting may be materially enhanced by careful and intelligent restoration.

THE VIOLIN PLAYER ATTRIBUTED TO FRANZ HALS

Chance Discoveries

Discoveries happen in the most unforeseen manner. The chance stroke of a pick may reveal buried treasure. The famous hoard of Toukh-el-Garmous in Egypt was brought to light by a kick from a donkey's hoof. Such finds possess, by reason of the attendant circumstances, a romantic interest which is frequently lacking in the results of excavation conducted on purely scientific lines. It is the enchantment of finding something where nothing was expected that confers the magic touch. In a smaller way the connoisseur can detect collectable pieces which would entirely escape the eye of ignorance. One hears accounts from people on whom the lucky star has shined for a space. A court cupboard of rare design is found, being used to keep cheeses in; a chair of, perhaps, the rarest possible type of English furniture is rescued from utter degradation; a fine Elizabethan panelling is removed from a pig-sty; a Jacobean cabinet which had once stood in a fowl-house, and then supported a rick, comes into the market and realises £76. These are only a few of the accredited cases which have reached our ears. Turning to more miscellaneous subjects, we may cite the following examples.

An antiquary going home one rainy night sees amongst the scraps on a newly-made road a long riding gauntlet of seventeenth-century date; on another occasion, perchance, he is walking along the sands when the waves cast up the neck of a bellarmine at his feet. A collector turning over some oddments finds a well-preserved styca of the usurper Redulf (A.D. 844), amongst the weights belonging to a small pair of scales.

Two interesting cases of chance discoveries were mentioned by Mr. A. Hamilton Smith, Keeper of Greek and Roman Antiquities at the British Museum, whilst lecturing in the early part of the present year. A Greek relief, recently acquired by the museum, was found in the yard of a London builder, where it had lain for many years. Another had been used as part of the pavement of a cottage yard in Jersey, but, fortunately, it had been placed with the face downwards.

Amongst the most curious discoveries of 1916 must surely be reckoned that which occurred at Pontypool Park, Mon., in February. Some alterations to the carpenter's shop laid bare a secret cupboard, in which was stored a large number of eighteenth-century arms, including bayonets and old flint-locks with the mark "Glamorgan M." The mansion was commenced by Major John Hanbury during the latter part of the seventeenth century, and was completed by his son Capel.

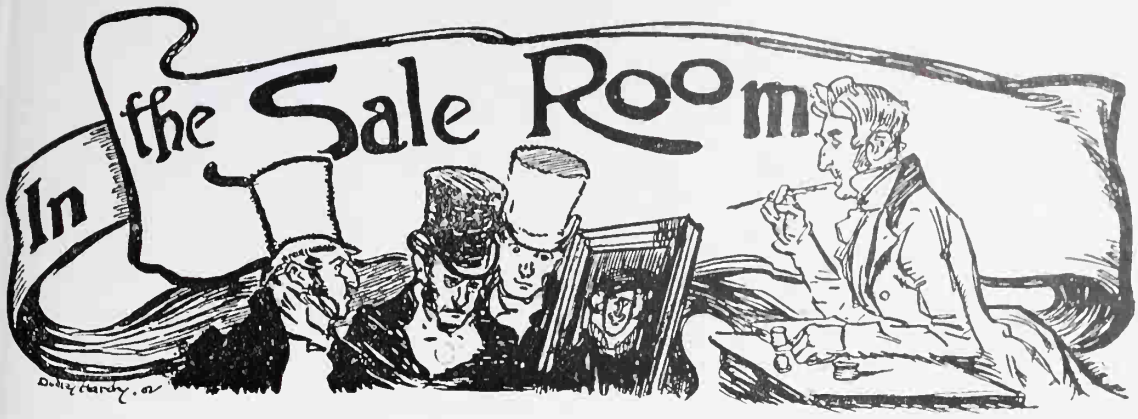
Our Plates

The custom of painting rustic scenes, which became so popular about the junction of the eighteenth and nineteenth centuries, was, in many cases, more faithfully portrayed by English than by French artists. That is to say, the latter produced, under the Boucher and Fragonard influence, a number of charming pastorals in which the figures are anything but those of country folk. In this land the rural atmosphere was more remarked. It is to be detected in Hoppner's *Country Girl*, where the artist has succeeded to no small extent in retaining the accidental effect. The handling of the head is especially challenging. Turning to the French school, we have in *The Sisters* one of the most pleasing of Greuze's compositions containing more than one figure. The original picture hangs in the Louvre.

Lawrence's charming sketch for *Nature*, which represents Emily and Laura, the daughters of Mr. Charles Calmady, is reproduced from the engraving by Lewis. Another subject is added to our series of statuary by Harold Parker's *First Breath of Spring*, which is in the Brisbane Gallery. The simplicity of treatment, infused as it is with a subtle sense of reawakening life, makes the figure rank as something higher than a composition which is merely decorative.

War Stamps

The attention of the Postmaster-General has been drawn to announcements and advertisements in the Press concerning certain British postage stamps over-printed with the word "Levant," and over-printed Turkish fiscal stamps and typewritten labels purporting to be postage stamps issued in Long Island, Asia Minor. Notice is accordingly given that the issue of the stamps and labels in question was unauthorised, and that the Post Office has never recognised such stamps and labels as valid for the prepayment of postage.



THE highest sum realised at the King Street rooms on July 7th was £1,050, bid for a *Portrait of a Gentleman* (in blue surcoat trimmed with gold braid, and crimson coat, with blue breeches and white hose, seated in a landscape), by Sir J. Reynolds, which measured 41½ in. by 35 in. From the same "Property of a Lady," a *Portrait of John Harrison, M.P., of Norton Place, near Gainsborough*, by G. Romney, 29½ in. by 24¾ in., brought £157 10s. The day commenced with the property of the late Lieut.-Col. the Rt. Hon. Sir William Carington, which included *The House of Cards*, by P. Mercier, 32½ in. by 37½ in., £73 10s.; and *Full Cry*, by J. F. Sartorius, 20 in. by 38¼ in., £52 10s. From various sources, a pair by J. H. Fragonard, comprising *A Woody River Scene* and *A Woody Landscape, with figures*, 26½ in. by 16 in., realised £672; *Portrait of Lettice, Lady Falkland*, by C. Janssens, initialled, and dated 1631, on panel, 30¼ in. by 24¼ in., £210; *Portrait of a Lady, in grey décolleté dress*, in an oval, by the same, initialled, and dated 1637, 29½ in. by 24½ in., from the collection of Sir Thos. Aston, £194 5s.; *Portrait of a Lady, in pink dress*, by the same, 29¾ in. by 24¼ in., from the same collection, £136 10s.; *An Island near Venice*, by F. Guardi, on panel, oval, 10½ in. by 8½ in., £231; *Portraits of two Children, in white frocks*, by Opie, oval, 38 in. by 31 in., £168; *A Storm at Sea*, by J. van Ruysdael, 17 in. by 17 in., £136 10s.; *A Lady and her Page*, by G. Terburg, 25½ in. by 19½ in., £131 5s.; *Portrait of Marguerite van Gest*, by the Master of the Demi-Figure, on panel, 26¼ in. by 21 in., from the Magniac collection, £126; *The Liberation of Souls from Hell*, School of Dürer, on panel, 20 in. by 14¼ in., £99 15s.; *A Flooded Road*, by Jan Siberechts, signed and dated 1692, 49 in. by 37½ in., and *Portrait of Miss Dinah Cheese, when aged 16, afterwards wife of Isaac Willis*, by Sir W. Beechey, 29 in. by 24 in., £94 10s. apiece; *A Saint Giving Alms to a Group of Mendicants*, School of Cologne, on panel, 33 in. by 13 in., and *Flowers in a Terra-cotta Vase*, by Jan Breughel, on panel, 49 in. by 37 in., £84 apiece. The following fetched £78 15s. each:—*A Hunting Party*, by G. Stubbs, R.A., 27¾ in. by 35½ in.; *A Lady in a pink dress, holding a letter*, by Boucher, 27½ in. by 22½ in.; and *Portrait of a Lady, in black aress trimmed with white fur*, by Clouet, on panel, 6½ in. by 5½ in.; a pair of *Portraits of the Artist and his Wife*, on copper, ovals, 5½ in. by 4¼ in., sold for the same sum. A *Portrait of Canova*, by Lawrence, 23¾ in. by 19 in., etched by P. A. Rajon, made £75 12s.; *A Town on a Frozen River*, by Van der Neer, on panel, 13 in. by 17¼ in., and *Drink Aboard*, by T. Rowlandson, a drawing, 11¼ in. by 15¾ in., £73 10s. apiece.

Paintings and Drawings

Three portraits, the property of 2nd-Lieut. B. A. Wallis Wilson, were offered next. *A Boy of the Wallis Family*, by Sir J. Reynolds, 29½ in. by 24½ in., realised £546; *A Boy, said to be Baillie Wallis*, by W. Parry, 48½ in. by 39½ in., £441; and *Albany Wallis, Esq.*, by J. Hoppner, 29 in. by 24 in., £325 10s. From the collection of J. H. Leigh, Esq., *Mr. Garrick and Mrs. Pritchard in the Tragedy of "Macbeth," Act ii., Scene iii.*, by J. Zoffany, 39 in. by 49½ in., was knocked down for £210. A framed print, by V. Green, was sold with the picture.

The dispersal of the relics of the Penn family at Christie's on July 10th aroused much interest. They had been the property of the late J. Meyrick Head, who purchased Pennsylvania Castle, Portland, with all its historical contents, in 1887. Amongst the portraits, one by Sir W. Beechey of *John Penn, M.P.* (grandson of the founder of Pennsylvania), died 1834, in the uniform of the Royal Bucks Yeomanry, secured £1,260. It measured 93½ in. by 57½ in., was exhibited at the Royal Academy, 1805, and engraved by R. Dunkarton. The Naval Presentation Sword, by Tatham, "near the Admiralty," which is shown in the picture, was included in the lot. Two portraits by J. Highmore of John and Richard Penn, sons of William Penn, who, with their brother Thomas, succeeded as joint proprietors of Pennsylvania in 1718, realised £525 and £441 respectively. The former, which was dated 1744, measured 49 in. by 39½ in., and the latter 48½ in. by 39½ in. A portrait by G. Romney of *John Penn (son of Thomas)*, 29 in. by 24 in., brought £141 15s.; *Portrait of Lady Juliana Penn, daughter of Thomas Fermor, Earl Pomfret, and wife of Thomas Penn*, by Catherine Read, 29½ in. by 24½ in., £94 10s.; *Portrait of Hannah Callowhill, second wife of William Penn, founder of Pennsylvania*, 17 in.

by 14½ in., and a small reproduction of his first wife, £89 5s. ; *Portrait of William Penn, founder of Pennsylvania, in armour*, in an oval, 30 in. by 25 in., and a small framed print, £84 ; *Portrait of Richard Dawson, son of the 1st Viscount Cremorne, and great-grandson of William Penn*, oval, 11 in. by 9 in., and *Portraits of the Hon. Juliana Francis Anne Dawson*, and *Henrietta Ann Dawson*, her half-sister, children of the 1st Viscount Cremorne, a pair, oval, 11 in. by 9 in., the three all by Catherine Read, £78 15s. ; and *Portrait of Granville John Penn, son of Granville Penn*, by Hoppner, £68 5s. A view of *Chelsea Farm, the residence of Viscountess Cremorne*, by H. de Cort, signed and dated 1790, on panel, 20 in. by 28 in., fetched £105.

At Messrs. Christie's sale on July 21st, *A Mill Stream*, by Hobbema, on panel, 23 in. by 31 in., fell for £194 5s.; *A Musical Party*, by Steen, 30 in. by 37 in., £178 10s.; *A River Scene*, by Van Goyen, on panel, 18½ in. by 27 in., £63 ; and a *Portrait of the Earl of Mulgrave, in armour*, by Kneller, 48½ in. by 38½ in., £50 8s. Towards the close of the dispersal of the Faulconer collection of prints and drawings, at the same rooms on July 24th, four drawings by C. Cooper Henderson came under the hammer:—*Pickford & Co., Royal Fly Van: Manchester and Parts adjacent*, and *A French Diligence before a Tavern*, made £89 5s.; *The Bristol Coach*, 14¼ in. by 20¾ in., £57 15s. ; and *The Taglioni, Windsor to London Coach*, 14½ in. by 21 in., £56 14s.

The sensation of the day at Messrs. Sotheby's, on July 25th, was provided by J. M. Whistler's *The White Girl*, painted in 1863, 6 ft. 4 in. by 3 ft. 4 in., upon which the hammer fell for £2,100. This picture was shown at the Pall Mall Exhibition of Whistler's work in 1874, and at the Exhibition of Fair Women, Grafton Gallery, in 1910. It was the property of the Misses Way, to whom also belonged two pastels by the same artist, 1880, *Santa Maria della Salute, Venice*, 6 in. by 9 in., and *The Cloudy Sky, Venice*, 5 in. by 8 in., which realised £75 apiece. Both were shown at the Loan Exhibition, Tate Gallery, 1911. Amongst the miscellaneous properties on the same day, a triptych in three Gothic pointed panels, *in tempera*, attributed to Allegretto Nuzi da Fabriano, was knocked down for £940. The centre panel represented the Virgin and Child, with other figures, and measured 3 ft. 6 in. by 1 ft. 11 in., whilst the others, representing St. Anthony on the right and St. Venantius on the left, were each 2 ft. 11 in. by 1 ft. 1 in. Beneath the centre panel is an inscription, which appears to read : "CCCLIIII Questa tavola fatta fare Frate Giovanni da." From the collection of the late Thomas Way, *The Embroideress*, by Fantin Latour, 16 in. by 14 in., brought £66.

The late Mrs. Golding Palmer's collection came under the hammer at Messrs. Christie's on July 28th. The sale commenced with a few drawings, when a pastel, *Le Dejeuner*, by J. L. E. Liotard, 31½ in. by 39½ in., was knocked down for £1,260. Amongst the paintings, two works by Gainsborough, *Going to Market* and *A Peasant driving Cattle*, both measuring 24 in. by 29 in., realised £2,625 and £3,570 respectively. *The Church of Santa Maria della Salute ana the Dogana, Venice*, by F. Guardi, 26½ in. by 42½ in., fetched £682 10s. ; *View in a Town near Venice*, by Canaletto, 28½ in. by 42½ in., £420; *Portraits of Mr. and Mrs. Ewen*, by T. Hudson, a pair, 35¼ in. by 27 in., £357 ; *Dead Game in a Garden*, by J. B. Weenix, signed and dated 1698, 65½ in. by 59 in., £273 ; *A Flower Piece*, by Rachel Ruysch, 34 in. by 20¾ in., £204 15s. ; *Bunches of Flowers in Terra-cotta Vases in Gardens*, by G. N., a pair, 39½ in. by 28½ in., £189; *On the Sand Dunes*, by J. van Goyen, on panel, 17½ in. by 35 in., £173 5s. ; *Landscape*, by A. Brauwer, on panel, 15½ in. by 12¾ in., and *A Village on a River*, by A. Van der Neer, on panel, 15 in. by 21 in., £157 10s. apiece ; *Dead Game, with a dog and implements of the Chase, in a Landscape*, by A. F. Desportes, signed and dated 1713, 45 in. by 34½ in., and *A Fruit Piece*, by Rachel Ruysch, 34 in. by 26¼ in., £115 10s. apiece ; *View on the Thames at Lambeth*, by R. Wilson, R.A., signed and dated 1745, 30½ in. by 53 in., £147 ; *A Lake Scene*, by the same, 16¼ in. by 20¾ in., £78 5s. ; *A Hilly Landscape*, by the same, 21 in. by 27¾ in., £75 12s. ; *A River Scene*, by S. van Ruysdael, on panel, 20 in. by 22 in., and *Figures on a Terrace*, by M. Wijtmans, on panel, 24 in. by 18 in., £94 10s. and £94 respectively ; and *An Offering to Cupid*, by W. van Mieris, on panel, 14½ in. by 11 in., £65 2s.

Goya's *Portrait of a Lady, in black, and with a black mantilla*, which is illustrated in *Los Grandes Maestros de la Pintura en España*, No. 2, was put up at Christie's on July 28th. The highest bid was one of £3,465. The measurements were 34½ in. by 25½ in. There were a few canvases from the collection of the late Hon. Sir Charles Murray, amongst them being a *Portrait of a Lady*, by Lely, 48 in. by 37½ in., from the Hamilton Palace collection, 1882, which realised £115 10s. ; and a *Madonna and Child, with Saints*, by Domenichino, 20 in. by 15 in., from the same, £73 10s. From different properties were a *Portrait of Dorothea Mercer, wife of Francis Spenlove, in fancy dress*, by J. Highmore, oval, 27½ in. by 24 in., which fetched £168 ; *Pigs in a Stye*, by Morland, 25 in. by 30 in., £78 15s. ; and *Portrait of Lady Beaumont*, Early English school, oval, 29 in. by 24 in., £68 5s. A book containing twenty-three Indian drawings of ladies, Eastern potentates and horsemen, with inscriptions, made £136 10s.

The feature of the King Street sale of August 4th consisted of three canvases from the brush of A. Mauve, belonging to the late T. C. Baylis. *Tending Sheep*, 16¾ in. by 19½ in., secured £756 ; *A Group of Cattle*, on panel, 15½ in. by 24¾ in., £441 ; and *Cattle Resting*, 14¼ in. by 19¼ in., £367 10s. The collection of the Rev. John C. Taylor, Vicar of Harmondsworth, Middlesex, was offered, when *A Boy at a Window, tasting soup from a stewpan*, by G. Dou, on panel, 8¼ in. by 6½ in., fetched £58 16s. ; and *Portrait of Cornelis Tromp*, by A. Willaerts, on panel, 14½ in. by 12¼ in., £52 10s. The following were from different properties :—Drawings : *A Peasant Home*, by B. J. Blommers, 19¼ in. by 26½ in., £99 15s. ; *Ballet Girls Dancing*, by H. G. E. Degas, 1881, pastel, oval, 12¾ in. by 16¾ in., £84 ; *Portrait of*

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HAROLD PARKER

[Photo Mansell

Miss Blount, by R. Cosway, 15½ in. by 10¾ in., £47 5s. Paintings: *A Camp Scene, with soldiers, etc.*, by N. le Taunay, 19¼ in. by 24 in., £86 2s.; *A Woody Stream, with an angler*, by P. Nasmyth, 1824, on panel, 10¼ in. by 15 in., £73 10s.; *John Hampden, in armour*, by Janssens, on panel, 25 in. by 21½ in., £68 5s.; *Portrait of a Gentleman, in black dress with white ruff*, by J. A. Backer, on panel, 18¾ in. by 16½ in., £63. A few modern pictures were also sold, and of these P. A. de Laszlo's *Portrait of Miss Doris Keane* (1916), 27 in. by 19 in., which the sitter put up to benefit the Actors' Orphanage Fund, secured £99 15s.; *On the Irwell*, by Sam Bough, R.S.A., 1856-67, 53 in. by 81½ in., £89 5s.; and *Flowers and Fruit*, by A. Vollon, 18½ in. by 23 in., £68 5s.

Engravings and Etchings

THE interesting collection of sporting and coaching prints formed by W. R. Faulconer, Esq., was dispersed by Messrs. Christie on July 24th. The sale opened with a number of unframed specimens. £30 9s. was bid for a set of four *Coursing Subjects*, by C. Turner, after R. Jones, printed in colours; whilst a similar sum was accepted for a set of four, also printed in colours, *Pheasant*, *Partridge*, *Snipe*, and *Wild Duck Shooting*, by and after R. Havell, junior. *The Chase*, *The Death*, and *Going Out*, by T. Sutherland, after R. B. Davis, printed in colours, made £29 8s. These were succeeded by framed prints, the following, all of which were printed in colours, being noticeable:—*The Beaufort Hunt*, by H. Alken, after W. P. Hodges, the aquatint colouring by F. Rosenberg, a set of nine, and the frontispiece (which was unframed), *A Foxe's Mask*, proof impressions with wide margins, the set containing the rare supplementary plate, *Consequences*, £315; *John Warde, Esq.*, by T. Lupton, after W. Barraud, with wide margin, £168; *The Roadside*, by C. Rosenberg, after J. L. Agasse, proof with wide margin, £120 15s.; *Yellowham Wood* and *The Cock-tails Done*, by H. Alken and R. G. Reeve, after W. P. Hodges, a pair, wide margins, £73 10s.; *The Leicestershire*, after John Dean Paul, a set of four, wide margins, £73 10s.; *Fox-hunting Subjects*, by D. Wolstenholme, jun., after D. Wolstenholme, a set of four, published by T. Truman, £50 8s.; *The Chase of the Roebuck* and *The Death of the Roebuck*, by H. Alken and R. G. Reeve, after W. P. Hodges, a pair, wide margins, £48 6s.; *One Mile from Gretna* and *A False Alarm on the Road to Gretna*, by R. Reeves, after C. B. Newhouse, a pair, £42; *Royal Mails starting from the Post Office, Lombard Street*, by C. Hunt, after S. J. E. Jones, wide margin, £36 15s.; *One of the Right Sort* and *One of the Wrong Sort*, a pair, published by S. B. Fuller, 1866, wide margins, £33 12s.; *The Portsmouth Coach (Down Hill, the Skid)*, by H. Papprill, after W. J. Shayer, £31 10s.; and *Extraordinary Steeplechase*, by H. Alken and E. Duncan, after E. Gill, £30 9s. The following were after H. Alken, all printed in colours:—*The Quorn Hunt*, by F. C. Lewis, a set of eight, with wide margins, £189; *Ipswich*, *Newmarket*, *Epsom* and *Ascot*, by T. Sutherland, a set of four, £105; *The Leicestershire Covers*, by the same, a set of four, with wide margins, £65 2s.; and a set of four *Fox-hunting Subjects*, by the same, published by T. McLean, 1824, £42. Printed in colours, after J. Pollard, *The Royal Mails at the Angel Inn, Islington*, by R. G. Reeve, *West Country Mails at the Gloucester Coffee-house, Piccadilly*, by C. Rosenberg, and *North Country Mails at the Peacock, Islington*, by T. Sutherland, the first two with wide margin, were knocked down for £105 each; *The Elephant and Castle on the Brighton Road*, by T. Fielding, £89 5s.; *The Birmingham Tally-Ho! Coaches*, by C. Bentley, £63; *The Royal Mails Preparing to Start*, by F. Rosenberg, £60 18s.; and *The Cambridge Telegraph*, by G. Hunt, £35 14s.

At the same rooms, on July 31st, a first state of *Master Lambton*, by S. Cousins, after Sir T. Lawrence, realised £157 10s.; whilst a proof before the title of the same fetched £60 15s.

At Messrs. Puttick & Simpson's, the pair by Bond and Nutter, after Morland, *The Farmer's Visit to his Married Daughter in Town*, and the companion, in colours, brought £56 14s. on July 28th; whilst Baxter's *Launch of the Trafalgar* fell for £40 at the same rooms on July 31st.

Sophia Western, by J. R. Smith, after J. Hoppner, printed in colours, sold for £125 at Messrs. Sotheby's on July 31st, when a first state of *Elizabeth, Duchess of Hamilton and Argyll*, by J. Finlayson, after C. Read, made £200; and a proof before all letters of *Miss Cholmondeley*, by G. Marchi, after Sir J. Reynolds, £95. All three came from the collection of the late Mr. Watts-Dunton, and were formerly in the possession of Swinburne. A first state, with etched letters of *The Countess of Harrington*, by V. Green, after Sir J. Reynolds, secured £260; and *Douze eaux Fortes d'après Nature par James Whistler, à mon viel ami Seymour Haden*, imp. Delatre, Rue St. Jacques, 171, Paris, November, 1858, the twelve etchings and title, which is repeated on the cover, original issue in the blue paper wrappers, £115.

Porcelain

A SWANSEA cabaret, by Dillwyn & Co., consisting of nine pieces, 18½ in. wide, impressed mark, made £115 10s. at Messrs. Christie, Manson & Woods' on June 14th. The same firm's sale of June 27th opened with the property of the late Stephen Warren, when a pair of Höchst groups of children, with a sleeping boy and girl, 5¼ in. and 6 in. high, realised £94 10s.; and three old Worcester plates, painted with flowers and insects in scroll panels, on dark blue scale-pattern ground, 8½ in. diam., from the collection of the Earl of Craven, 1890, £52 10s. The remainder of the day was taken up with miscellaneous properties. A Kang-He large famille-verte beaker, enamelled with a mandarin and other figures in a landscape, 9¼ in. high, brought £220 10s.; and a pair of Chinese powdered-blue bottles, with bulbous necks, painted with river scenes, etc., 10 in. high, £110 5s.

The collection of the late Thomas Wallis was dispersed at the King Street rooms on June 29th. The day commenced with the section of Nankin porcelain. A pair of pear-shaped bottles, painted with flowering plants, etc.,

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in panels, and with vandyke pattern round the necks, 10¼ in. high, fetched £152 5s.; and three vases and covers, and a pair of beakers, painted with foliage and scrolls, and with blue lambrequin panels round the borders, 8 in. high, £107 2s.

A pair of Chelsea candelabra, with figures of a boar and leopard attacked by dogs, 11½ in. high, secured £157 at Christie's on July 4th; and a pair of Chelsea groups of a sportsman and lady standing in bosquets of flowers, 9 in. high, £63. Ten Delft plates, painted with coast scenes and shipping in blue, and inscribed, 9¾ in. diam., made £162 15s.; and what is probably one of the first fifty Wedgwood copies of the Portland vase, white on black ground, 10 in. high, on Empire bronze stand, £136 10s. Shortly afterwards, a Bow and Chelsea service, painted with birds and flowers in the Hizen taste (108 pieces), fell for £75 12s.; a Worcester service, painted with flower-sprays in blue, in basket-pattern borders (63 pieces), £50 8s.; and a Chamberlain-Worcester dessert service, painted with kylins, etc., in the Oriental taste (45 pieces), £42.

A pair of Kien-Lung famille-rose quatrefoil jardinières, enamelled with flowers, 9½ in. high and 15½ in. wide, was knocked down for £152 5s. at the dispersal of the late Mrs. Millbank's collection at Christie's on July 11th. A Hispano-Mauro dish, painted with a lady and gentleman, and foliage in copper lustre, 13½ in. diam., realised £126; another, painted with an adaptation of the arms of Castile, and foliage in copper lustre and blue, 13½ in. diam., £121 5s.; and a Deruta dish, painted with the Medici arms, etc., in lustred brown and blue, and with foliage and fluting round the border, 17 in. diam., £105. All three pieces were framed.

A Dresden dinner service, painted with a dog, a parrot on a branch, and insects on white ground, and with brown and gold arabesques round the borders, consisting of sixty pieces, sold for £262 10s. at Christie's on July 20th. It was the property of the late General Clive.

The collection of the late A. W. Stiff was dispersed by the same firm on July 25th. A pair of famille-rose teapots and covers, the sides modelled with formal blossoms in relief, in pink and gold on a black ground enriched with lotus blossoms, the handles and spouts formed as kylins, Kien-Lung, secured £120 15s.; whilst £168 was paid for a pair of Kang-He bottles, of triple-gourd shape, 18 in. high, the lower parts gilt with vases and flowers on a black ground, the centres painted with kylins in coral colour and gold, in enamelled pale green borders, the necks gilt with Hō-Hō birds on powdered-blue ground. On July 27th a Delft octagonal vase and cover and pair of beakers, fluted and painted with panels of flowers in the Oriental taste, 25 in. and 23 in. high, fetched £441; and a pair of Chelsea vases, painted with Mars, Venus, etc., in heart-shaped panels on dark blue ground encrusted with flowers, the necks pierced, 7½ in. high, made £144 16s. on August 1st

Silver

A FEATURE of Messrs. Christie's sale of May 16th consisted in a pair of pilgrim bottles, 20½ in. high, 505 oz. 18 dwt., by Pierre Harache, 1699. They were of flattened pear-shape, engraved on each side with the arms of the 2nd Baron Arden and his wife, Margaret Elizabeth, eldest daughter of General Sir Thos. Spencer Wilson, Bart., whilst the other decoration was boldly rendered. It is thought that the bottles belonged originally to the 1st Earl of Egmont. A spirited contest closed on the highest bid of £3,000.

The property of the Rev. A. G. Gordon Ross, and sold at "per oz.," a plain porringer and cover, 5¼ in. high, 4¾ in. diam., by John Thomaston, York, 1640, 17 oz. 11 dwt., fetched 390s.; a plain cylindrical taper-box, by Daniel Garnier, 1697, 3 oz. 19 dwt., 330s.; and a plain porringer, 3¾ in. high, 4¾ in. diam., 1661, maker's mark N S with a pellet below and a shaped shield, 10 oz. 16 dwt., 140s.

The collection of the late T. J. Barratt was dispersed at the King Street rooms on May 10th. Besides the silver was also included the Ascot gold cup, 1892, which was won by the Earl of Rosslyn's "Buccaneer." It was formed as a standing cup and cover of German 16th-century design, and was knocked down for £375 "all at." Sold at "per oz.," an Elizabethan silver-gilt cup, the bowl of which has probably replaced a cocoanut, and is engraved in the Chinese taste in the style of the end of the 17th century, 9½ in. high, 1600, maker's mark C B, monogram with two pellets in plain shield, 14 oz. 4 dwt., secured 220s.

The silver sale at the King Street galleries on June 7th opened with the collection of the late Frederick Morice, of Brampton Hall, Suffolk. A silver-gilt cup and cover, on baluster stem and circular foot, the bowl engraved with a ship, inscribed "The Advice," and a long Latin legend, 9¾ in. high, by Benjamin Pyne, 1705, weight 14 oz. 8 dwt., was knocked down for 200s. per oz. On June 8th, from an anonymous property, a circular dish, shaped as an expanded flower, with two shell handles, the centre pricked "R H. I T, 1640," 6½ in. diam., 1638, maker's mark I M in an oval, weight 4 oz. 16 dwt., brought 270s. per oz.; and an Irish potato ring, pierced and chased with pastoral figures, etc., Dublin, *circa* 1770, weight 11 oz. 7 dwt., 175s. A number of apostle spoons were sold "all at" on the same day. They were the property of the late Thomas Wallis. To mention a few examples, a spoon with figure of the Master, 1607, maker's mark a crescent and M, realised £50; one with figure of St. Thomas, holding a spear, 1547, maker's mark spiked letter S, £52; another with figure of St. Matthias, with a halberd, the nimbus pierced with rays, the bowl pricked "M H. H B, 1631," 1611, maker's mark a crescent and W, £26; and another with figure of St. Philip, with a long staff, 1617, maker's mark a crescent and mullet, £25.

THE essentials of good art are selection and emphasis. It was by the proper employment of these that Ingres achieved beautiful line and Turner glorious colour; for the famous *La Source* of the former shows no greater knowledge of anatomy than that attained by many a painstaking student, who could no more produce a great work of art than he could command an army or walk the tight-rope. The superiority of Ingres came from his perception of what to select and what to eliminate, what curves to accentuate and which to modify, so that every line might help in suggesting the grace and beauty of the undraped figure he was painting. And so, too, with Turner's colour. He suppressed much that he saw to give effect to the rest, and emphasised tones here and there to attain chromatic harmony. It is in these processes of selection and accentuation that the painter enjoys a fundamental advantage over the photographer,

Royal Photographic Society

for the latter is governed by the limitations of his instrument, which, do what he will, can only record certain facts, and will record neither more nor less. It is true that certain modifications may be introduced by methods of developing and printing the records, but these are limited in effect; and the photographer for the most part has to depend upon his judgment in choosing his subjects and the conditions of light under which he photographs them, to so arrange that the facts which the camera records are those which he wants to be recorded.

In the sixty-first annual exhibition of the Royal Photographic Society at the Suffolk Street Galleries the best methods of evading these limitations were, as usual, exemplified by the work of photographers—both amateur and professional—who have brought to bear on the subject an astonishing amount of technical accomplishment and artistic feeling. The display might be roughly

ROADSIDE VIEW OF THE BANKS OF THE LIFFEY, NEAR LUCAN BY J. J. BARRALET

divided into sections pertaining to science and art, though many of the individual examples were well qualified to be shown in either. In the production of scientific records the camera forges more and more beyond the efforts of draughtsman or painter. It would have been impossible for a draughtsman, aided only by his naked eye, to have made so fearsome and convincing a rendering of the *Face of the Wolf Spider* as that evolved by Mr. Chas. Macnamara with the aid of camera and microscope, and the effects shown in Mr. G. Ardaseer's photomicrographs of the *Radulæ of Mollusca* or of *Varieties of Triceratium* would have been equally beyond a draughtsman's attainment. Photographs such as these, though essentially scientific in their intention, well deserve serious study by artists. The wonders of the insect world as revealed by the microscope might well reveal him hints of new forms, gruesome and terrible, to reinforce the somewhat hackneyed repertoire now at the command of the painter of allegory, the caricaturist, and the illustrator of folk-tales and allegory; while the symmetrical and beautiful markings shown in the enlarged reproductions of the most minute creations of nature—those in Ardaseer's plate of *Neptunea Antiqua*, for instance—should furnish *motifs* for decorative patternings as original and artistic as those evolved in the finer periods of Japanese art.

Passing over the records of *Unfamiliar Jam Adulterants* shown by Mr. Ernest Marriage and the Radiographs of Dr. R. Knox and — Holland and Dr. Rodmon as being purely scientific, one still found many photographs in the scientific and general section which might have fittingly appeared among the pictorial subjects. Dr. C. Atkin Swan's telephotograph of *The Fischerhorn*, for instance, gives a beautiful cloud effect about the snow-covered peak; Mr. D. Seth Smith's picture of a *Capped Langur and Young* is an admirable representation of a maternal monkey nursing her offspring, and both looking ludicrously human in their attitude and expression; while Mr. H. W. R. Child's *A Persian Smoke* not only shows the fur and form of the cat to great advantage, but has happily caught its expression of aggrieved suspicion. Mr. Hugh Main contributes an interesting series, giving the life-history of the Large Larch Sawfly, and Mr. C. W. Colthrup another of the Brown-tail Moth. The photograph, by Mr. Edward W. Mellor, of *Hieroglyphics on an inner wall of the Temple of Medinet Habu, Thebes, Egypt*, taken under most disadvantageous circumstances, would be hard to surpass in its fulness and clarity of expression; but most interesting of all were three Official War Photographs lent by Captain B. H. Wilbraham, D.S.O. These gave panoramic views of German front-line trenches taken with telephotographic lens, and revealed with marvellous exactitude all topographical detail. One of the curious features of these views was the entire absence of any signs of life; the shell-torn landscape, dotted over with shattered tree-trunks, might have been entirely deserted, while the trenches, though practically brought to within a few feet of the spectator, were only visible as faint lines of shadow along the ground. The only other photographs directly concerned with the war appeared to be Mr. E. J. Mowlan's marine subjects, *A Glimpse* and *The Scout*, both of which were shown in the general section. The former showed a squadron of warships, and the latter a single four-funnelled cruiser in rough weather, the wave-forms being particularly well presented. A couple of river scenes by Mr. E. N. Sewell, each entitled *Fog Study*, were reminiscent of Corot's tenderly atmospheric morning effects. Mr. Herbert Felton was also represented by several river scenes, delicately presented, of which his *Sculler at Sunset*, perhaps, attained the most successful tonal effect. To produce tonal values which, though not necessarily true to nature, are yet convincing to the spectator, is one of the great difficulties of the photographic artist, and failure to achieve complete success was exemplified in some of the best work. Thus in Mr. F. H. Evans's distant view of *Ely Cathedral in the Late Evening* the beautiful delicacy with which the minster buildings were expressed was marred by the general heaviness and want of interest of the foreground and middle distance, the tones of which appeared all of the same value. The *Twickenham Ferry* and *Waltham Abbey* of Mr. H. Essenhigh Corke showed more variety but less delicacy, while the powerful *Waterfall* of Mrs. Marrietta Ralli depended largely for its effect on the strong contrast between the brightness of the rushing water and its dark surroundings, most of the detail of which was merged in shadow. Mrs. Alice Choate's *The Avenue: Twilight* gave a bird's-eye view of one of New York's principal thoroughfares, gleaming with lamps, which was atmospheric and effective; and the same artist's group of *Ducks* was well grouped, and the reflected lights on the water truthfully rendered. The *River Front at Caudebec*, by Mr. Edwin Marks, expressed a great deal of detail without loss of breadth; and good landscapes were contributed by Messrs. F. C. Boyes, Wm. Rawlings, and T. H. B. Cross. Quite Japanese in feeling was the *Hour of Twilight*, by Mr. W. Gordon Shields, showing some picturesque sprays of foliage silhouetted against an evening sky; while a somewhat similar effect, though thoroughly English in feeling, was *The Toilers* of Mr. Wilfred Harrison. Among the portraits and figure studies, Mr. W. R. Latimer's *Miss B.* was a delicate expression of a figure seen in profile against a window; a *Child Portrait* by Mr. Hugo van Wadenoyen, jun., was easily posed, and the arrangement of light and shadow was highly effective; while finely characterised portraits were contributed by Mr. A. L. Coburn and Mr. John H. Gear.

"Catalogue of Water-colour and Oil Paintings, Drawings, etc., in the National Museum of Science and Art, Dublin," by A. McGoogan

"THAN this, probably, no more representative collection of water-colour painting, no collection more broadly illustrating the rise and progress of this essentially modern art, exists," is the opening statement in Mr. A. McGoogan's introduction to the catalogue of pictures and drawings at the National Museum of Science and Art, Dublin. Without fully endorsing this encomium,

one may at least confess that the collection, for its size, appears to be well chosen to broadly represent British water-colour art during the first half of the nineteenth century, and to give students at least a glimpse of the art of other periods and countries. Not the least interesting feature is the series of examples by Irish artists—many of them men of ability—whose work

SILVER ATTIC DECADRACHM, ISSUED IN SICILY

enhanced by the excellent catalogue which Mr. McGoogan has compiled. It is arranged under a dual system of classification, the titles of the works in the collection first being printed in numerical order and then appearing under the names of the artists in alphabetical sequence, which makes it extremely handy for reference. The biographical notices are adequate and well written and

REVERSE OF LARGE BRONZE OF ANTONINUS THE PIOUS

REVERSE OF MEDALLION OF COMMODUS

is only very imperfectly illustrated in other galleries. That Dublin possessed a considerable amount of local talent is shown by the productions of such artists as John James Barralet, Henry and William Brocas, William Craig, G. V. Du Noyer, Andrew Nicholl, George Petrie, and others, who are represented in the collection. Turning to the English school, one finds recorded some interesting examples by De Wint and Prout, while Duncan, Copley Fielding, J. D. Harding, W. J. Muller, John Ruskin, Paul Sandby, J. M. W. Turner, and John Varley are among other well-known artists whose names appear in the catalogue. Still, for the collection to be adequately representative of the school, even up to the end of the first half of the nineteenth century, examples by Cozens, Girtin, Blake, Barrett, Rowlandson, Cotman, and Cox—to mention only the first names that occur to one—would have to be added. Nevertheless, the collection is of great educational value, and its utility is considerably informed, while the illustrations rise to an unusual degree of excellence for a publication of this nature. They include one reproduction in colours, from a drawing by Andrew Nicholl, R.H.A., and sixteen full-page half-tone plates from other representative examples in the collection, a noteworthy achievement when it is considered that the catalogue is to be purchased for the small amount of twopence.

SILVER ATTIC TETRADRACHM, ISSUED AFTER THE VICTORY OF DEMETRIUS OVER PTOLEMY

GOLD STATER OF ALEXANDER

The Slade Professorship

THE reopening of Oxford University for the Michaelmas term will find its students deprived of the services of the Slade Professor, the Council having suspended the Professorship and appropriated its emoluments to causes in which they are more interested. The resolution enforcing this action was conveyed to the public by an inconspicuous announcement in the *University Gazette* of June 14th. So inconspicuous was it that it appears to have generally escaped the notice of the Press, only the *Saturday Review* dealing with the matter at any length. An editorial in this highly

influential periodical condemned the action of the Council on ethical grounds, while Mr. Randall Davies, in a subsequent issue, pointed out that the action was not only injudicious, but also illegal. The excuse made for sequestering the only funds in the university directly devoted to the teaching of the fine arts will be, of course, the loss of income owing to the war. But Oxford is a far richer university than either Cambridge or London, in both of which similar chairs of art were endowed by Mr. Slade. Both of these universities have suffered relatively greater losses than Oxford, but in neither of them has it been found necessary to appropriate the income from the trust funds left by Mr. Slade for purposes otherwise than those directed by the testator. This moral breach of faith on the part of the Oxford University authorities is especially unfortunate at the present time. The Government, by the taxation of picture galleries, under a law which expressly exempted all institutions having an educational function, has shown its intention to regard the fine arts as contributing only to the amusement of the people, and consequently as possessing no utilitarian or educational value. The University Council apparently endorses this view. One naturally asks, if this is the case, why was Mr. Slade's bequest accepted? And one may express the hope that the authorities will allow the endowment to be transferred to some other university, where a higher opinion of art is entertained. That the students and townspeople of Oxford were not of the same opinion as the University Council was shown by the relatively large attendance at the lectures up to the time that they were closed. The evening lectures which the Slade Professor delivered at the request of the University Extension authorities, and which were quite distinct from the normal ones, given in daytime, generally commanded an audience of over one hundred, a remarkable attendance considering that owing to the war the University hardly attracted half the customary number of undergraduates.

It is obvious that if we are to win the war after the war, in which all Germany's commercial, scientific, and artistic knowledge and skill will be concentrated against us, we must cultivate our national artistic taste to the utmost. For art is the master-key to many of the higher and most remunerative industries, and on the artistic taste of a nation there depends not only the value of its creations in painting, sculpture, architecture, and engraving, but also of its furniture, ceramic ware, textile fabrics, house decorations, jewellery, its metal-work that is intended to be ornamental as well as useful, and the thousand and one other objects of public and domestic life which are intended to be visible to the eye. That Germany appreciates this is shown by its keeping its public galleries and museums open throughout the war, though the latter has taxed its resources to an immeasurably greater extent than it has ours. The action of the Oxford Council in depriving the oldest and wealthiest of our universities of all artistic teaching, even more by the example it sets than by the actual loss of instruction by the students, is thus highly inimical to the future prosperity of the kingdom; and unless we are content to see our craftsmen in the future almost wholly employed on mechanical and cheaply paid work, it is essential that some effective protest should be made. What form had this better take? One despairs of any deputations to the Council being received with adequate attention, for, judging by the action of the Government in similar cases, our ruling authorities pay attention only to the voice of the multitude, and are not disposed to recognise any representations made on ethical or intellectual grounds. A legal action would be probably more effectual, but this would entail considerable expense to its promoters, and the result would be by no means certain. A third course which suggests itself is the provision of a fund for the continuation of the lectures during the war. One does not know the views on the subject of Professor Selwyn Image—the holder of the Slade Professorship at the time of the suspension of the office—but judging from his past record as a learned and enthusiastic writer and lecturer on art, he would not allow pecuniary considerations to stand in the way of his mission as an expounder of the beautiful. Probably he might be induced to continue his lectures for a merely nominal consideration, but, as art workers are generally by no means wealthy, the fund should be at least sufficient to cover his out-of-pocket expenses and all other expenses in connection with the matter. The latter need not be large. The University Council, if approached, would probably continue to grant the use of the Ashmolean Museum for the delivery of the lectures; if not, the Oxford municipal authorities might grant the use of a hall, for the city of Oxford is directly interested in the matter, Mr. Felix Slade especially stipulating in his will that the lectures should be available for ordinary residents there as well as for university students.

Historical Coins

THE prototypes of the modern medals struck to commemorate victories are to be found among the coinage of ancient states, which thus often served to perpetuate the record of some great achievement, as well as for the more prosaic purpose of money tokens. Among the varied display of old coins now on view at Messrs. Spink's (17 and 18, Piccadilly) are to be found quite a number having a more or less close connection with battles twenty or twenty-five centuries ago, which have exercised an even greater effect on the world's destiny than will those which are taking place on the Continent at the present time. Among the more interesting of these is the silver decadrachm issued by the Syracusans after their great victory over the Athenians, 413 B.C. This truly was an epoch-making battle, for had the Athenians won it, nothing stood in their way from extending their conquests over all the western shores of the Mediterranean; the infant power of Rome would have been submerged and the history of the world vitally altered. The coin is worthy of the victory it commemorates. It is a large silver piece, moulded in high relief from a die engraved by the famous artist Cimon. On the obverse is the head of Arethusa, a nymph peculiarly associated with Syracuse,

for when, according to legend, Diana changed her into a fountain, the water from it is said to have risen up in the island of Ortygia, in Sicily, on which stood the most ancient portion of the city. The head is surrounded by four dolphins, on the lowest of which appears the signature of the artist. The design on the reverse shows a guadriga drawn by four prancing horses, the charioteer being crowned by Nike flying, while below are the prizes of victory in the games, this design being intended to symbolise the races run at the festival of the Assinaria. A fine specimen of the coin in Messrs. Spink's possession was brought to light in practically mint condition by the earthquake at Messina. Another coin associated with victory is the stater of Alexander the Great, issued about the time of his invasion of Asia. On the obverse is the head of Athena, in a helmet adorned with a serpent and a thunderbolt, and on the reverse a winged Nike holding in one hand a wreath, and in the other what is supposed to be a naval standard. It is suggested that Alexander had the coin struck in commemoration of his acquisition of sea-power formerly enjoyed by the Phœnicians. Still more suggestive of sea-power and naval triumph is the silver tetradrachm issued by Demetrius Poliorcētes in celebration of his crushing victory over Ptolemy off Salamis, on the coast of Cyprus, 306 B.C. It is interesting to remember that the obverse of this coin, with its representation of Nike, standing on the prow of a galley, blowing a salpinx and holding a standard, was the means of identifying the subject and the form of the missing parts of the broken statue of the Winged Victory of Samothrace, now one of the greatest treasures of antique art at the Louvre. The design on the coin was probably directly suggested by the statue, for the temple at Samothrace was especially respected by the Macedonian kings and their successors. The figure of Posiedon, or—to give him his more familiar name—Neptune, the God of the Sea, on the reverse of the coin, emphasises its naval significance. The Winged Victory standing on the prow of a ship would have furnished an excellent prototype for the Britannia of England, but though the figure on our coinage is derived from a classical model, it is Roman, and not Greek, in origin. The earliest coin on which Britannia appears is a bronze one of the Emperor Adrian, A.D. 121, in which the figure is more typical of a subject province than an important nation. Under the Emperor Antoninus, A.D. 145, the type was altered to a more dignified one, and the figure of Britannia given both standard and sceptre as well as a shield. This type was also followed in the fine coins of the Emperor Commodus, issued A.D. 185, and the position and general arrangement of the figure was adopted by Jean Roettiers when he designed the farthing for the coinage of Charles II. in 1665. He took the king's favourite, Frances Stuart, the future Duchess of Richmond, for his model. Since Roettiers' time the figure of Britannia on the coinage has undergone various changes, and it now faces to the right instead of to the left, but its general resemblance to the coinage of the Roman emperors in Britain can still be readily traced.

The Red Cross Gift House

THE Red Cross Gift House (55, Pall Mall) will continue open for another month, and indeed it would appear that its career of utility might be indefinitely continued, for as fast as one lot of gifts are disposed of another lot arrives to replace them. There are now on view there interesting art objects of all sorts and conditions, ranging in price from a shilling to well into three figures. Some of the articles shown would be well adapted for presentation to our national collections, and one cannot help feeling that if this fact were more widely known, it might induce connoisseurs to perform a double act of charity, by making the purchases for the benefit of the Red Cross Fund and handing them on to fill an empty niche in some public museum or gallery. Among the objects that appear suitable are a Queen Anne wooden doll, in excellent preservation, dressed in the costume of the period, which would be a welcome addition to the London Museum. A well-painted portrait of a Lady in Black, with white ruff and lace, by that rare Dutch artist Abraham Van den Temple, the master of Frans Mieris and other well-known painters, should prove acceptable to the National Gallery. Another interesting portrait is a characteristic drawing of Cecil Rhodes by the Duchess of Rutland, drawn from life in the studio of G. F. Watts when the latter was painting Rhodes's portrait. A number of autograph letters of Florence Nightingale seem peculiarly appropriate gifts to the Red Cross Fund, for the whole of the present Red Cross organisation owes its inception to her action in taking out a band of volunteer lady nurses to look after the wounded in the Crimea. Other interesting autographs include some characteristic letters by Thomas Carlyle, and the original manuscript of Lord Morley's well-known essay on "Robespierre," written throughout in his clear and neat calligraphy, and annotated with various emendations and corrections. Another literary relic is a volume of the well-known *De Sublimitate*, attributed to Longinus, once belonging to Elizabeth Barrett Browning, and having a lengthy inscription in her autograph on the fly-leaf. She writes: "I have finished reading the treatise *De Sublimitate* regularly thro' to-day, the 20th of January, 1830. I have found the Greek very difficult, partly on account of technicalities in the phraseology, partly on account of the involations of the style, partly on account of the want of connection and consecutiveness in the matter.

"Longius has great vigour of thought, which his ability to *compress* and *expand* makes very manifest; very few writers are able to do both. He is daring as well as vigorous, and he glows while he dares. I am doubting whether to call him the poet or the philosopher of criticism. If a philosopher, he is not *of the Schools*, but of nature; if a poet, he is the reverse of the character improperly and contradictorily attributed by him to Euripides."

Art and Trade

THE Commercial and Industrial Committee appointed by the Government to enquire into the trade of the Empire and see what steps should be taken to secure

home and foreign trade after the war, contains no representation whatever of art. This, of course, was only to be expected. Since the death of Charles I., English governments have apparently evolved the idea that dabbling in art is unlucky, and have left it alone as much as possible. Consequently France, where art has been systematically encouraged since the time of Louis XIV., is universally recognised as the leading artistic nation of the world, and England is gradually losing many of the art trades in which she was formerly supreme. The manufactures into which fine art enters to a greater or lesser degree are neither few nor unimportant, but it is difficult to gauge any idea of their actual value from Government returns. Thus in 1913 we exported £98,000,000 of cotton piece goods. Many of these were patterned and coloured. Everybody who has read the consular reports is aware that some of our continental competitors—more especially Germany—were making headway in this particular branch of our trade, because their designs for patternings were often more novel and attractive than ours. This is where art direction comes in. So, too, in earthenware and glass. Our exports and imports of these were comparatively small, a matter of about five million pounds either way, but the manufacture is large enough to form the staple industry of one of the most densely populated counties in the kingdom. Reading consular reports and those by commissioners at international exhibitions, one finds the old story repeated. The English wares are excellent, hardly to be excelled for technical quality, but in their production our manufacturers often show a lack of initiative, being generally content to repeat themselves, while foreigners produce novelties often of a highly artistic character. But one might continue the tale indefinitely. English contemporary art in every department ranks among the best in the world; English manufactures are unexcelled for their technical excellence; but where a combination of the two is attempted England appears to be generally outclassed. This is not owing to any want of ability on the part of our artists and craftsmen, but merely to the absence of proper co-ordination between the two, a co-ordination which is largely secured in foreign countries by Government organisation and direction. It is thus that in the past Germany has been able to buy pottery clay and coal from England and export the resulting products, in the form of finished ceramic wares, back to this country. One of the ironies of the matter was that German manufacturers not unfrequently obtained successes by adopting or adapting South Kensington designs which had been neglected by their English competitors.

To the general public the most palpable evidence of foreign competition was afforded by such essentially artistic commodities as photogravures, lithographs, chromo-lithographs, process and colour blocks, prints, etc. At one time the majority of photogravure reproductions of contemporary English pictures were produced in either Germany or France; the majority of colour blocks emanated from the same sources, and did one want a reproduction of a work of art in an English public or private gallery, the chances were that it was made in Germany. Even picture post-cards issued by English firms too generally bore the same imprint, while a very large proportion of the blocks—more especially those in colour—used in English magazines were of continental origin. There was no adequate excuse for this; that English work was as good as foreign was instanced by the production of THE CONNOISSEUR, which during the fifteen years of its existence has not found it necessary to purchase any blocks of continental origin. One of the reasons for the German success was that their Government appreciated the value of the fine arts and actively supported the manufacturers in their production of artistic commodities. Thus in several instances the German Government used its powerful influence to obtain facilities for them to reproduce works in public and private collections which were not granted to English firms. What has occurred in England has occurred in all countries to which German traders have penetrated. They have not merely competed with our artistic industries in the home markets, but to a great extent they have absorbed the custom of neutral nations. The legend of German *Kultur* has been sedulously propagated throughout the world by means of their artistic exports—the very commodities, in fact, of which we once held a practical monopoly. It should be one of the chief aims of the English Government to remedy this, but the appointment of a Committee which contains no representative of any artistic interest gives little idea either that they understand the problem with which they are faced, or are making any attempt to find a satisfactory solution to it.

Arts and Crafts Exhibition

FOR the first time in the course of its history an exhibition of applied art is being held at the Royal Academy. It will be conducted by the Arts and Crafts Exhibition Society, and will be under the patronage of Their Majesties the King and Queen. The innovation is a welcome one as showing that the Royal Academy authorities are conscious of the importance of applied art in connection with our manufactures, and are preparing to take their part in assisting the craftsmen of England to win success in the great industrial struggle which will follow on after the war.

Called to the Army

AMONG those who have been called up to join the Army is Mr. Cecil Davis, the well-known antique dealer, of Weston-super-Mare. In consequence of this, he will have to discontinue his business for the time being, but hopes to be able to answer any enquiries of customers from his temporary address—Birchy Barton, Heavitree, Exeter.

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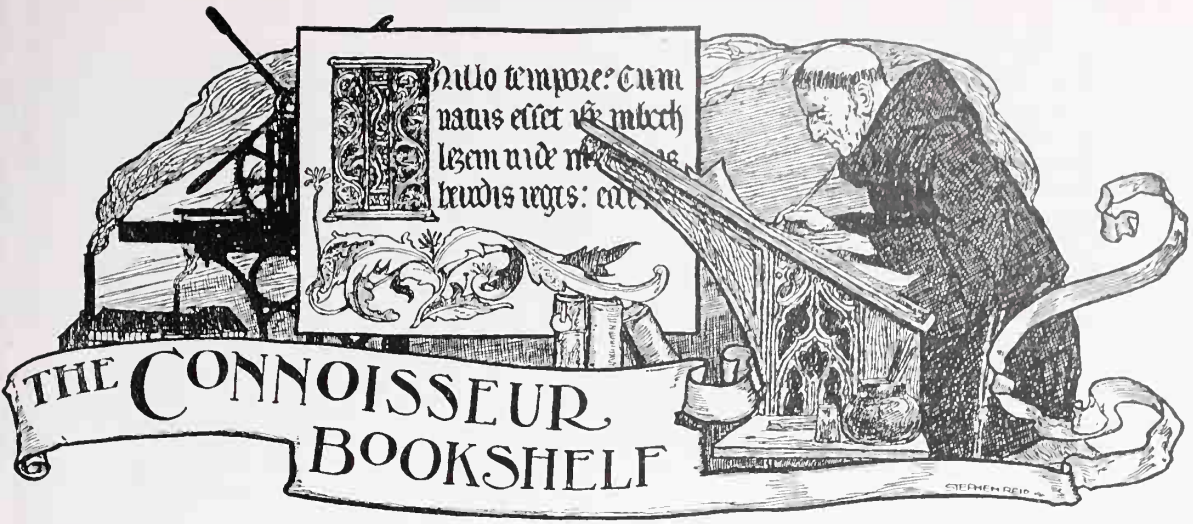
E CALMADY CHILDREN

C. G. LEWIS

OM THE SKETCH BY SIR THOMAS LAWRENCE FOR THE PICTURE "NATURE"



"Morden College, Blackheath," by T. Frank Green, A.R.I.B.A. (London Survey Committee Limited to 600 copies)

MORDEN COLLEGE stands on the south-west of Blackheath, divided only by the Heath and Greenwich Park—a mile and a half of pleasant walking from Greenwich Hospital. Yet of the hundreds who visit the latter stately edifice, celebrated as one of Wren's master works, comparatively few have even heard of the College, a creation by the same architect, and in its way an equal triumph of art. Mr. T. Frank Green, whose monograph on Sir John Morden's venerable foundation forms the latest addition to the admirable series of works issued by the London Survey Committee, might be disposed to contest the ignorance of the London public on the subject. He truly says that "the buildings of Morden College are justly famous for their beauty, and in the history of collegiate architecture the position which they occupy is one of no little importance." Yet fame is a curious matter. Like wireless telegraphy, it may be capable of reaching round the globe, and yet be cut off by some non-conductor from places a yard or two away. Thus a writer or scientist who has attained a world-wide reputation may appear a nonentity to his neighbours, and a building which attracts the admiration of architects of half Europe may be practically unknown to residents in its immediate vicinity. Something approaching the latter fate appears to have befallen Morden College. An exhaustive search through two of the most popular guide-books to London and its environs fails to bring to light any mention of the building, and the average Londoner may be set down as unconscious of its existence. Facts like this illustrate the value of the work of the London Survey Committee. Their publications are gradually revealing the existence of the surviving relics of old London to the Londoner, and making him conscious that he may find, within walking distance of his own home, antiquities of unsurpassed interest and architectural beauty.

SUNDIAL AT MORDEN COLLEGE

Morden College takes its name from its founder, Sir John Morden, a member of the Turkey Company, and a director of the East India Company during the great part of the reign of Charles II. He established the charity for the purpose of giving a refuge to "poor, honest, sober and discreet merchants . . . of the age of ffifty years apeece at the least, and such as have lost their Estates by accidents, dangers and perills of the Seas or by any other accidents, ways or means in their honest endeavours to get their Liveing by way of Merchandizing." Something

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like a century ago there was a legend current among the inmates of the College that Sir John's interest in poor merchants had arisen from his own vicissitudes of fortune. According to the story, Sir John, after residing many years at Aleppo, "shipped the whole of his merchandize on three of his ships and sent them on a trading voyage, after which they were to proceed to the Port of London." Here he preceded them to await their arrival, but year after year passed away without any tidings of them, and Sir John, giving them up as lost, was reduced to such an extremity of poverty that he was obliged to take service with a London tradesman. Whilst in these circumstances he heard a customer reading from a newspaper that three ships had just arrived richly laden, supposed to have been lost ten years before. Hastening to the city, he found that they were his own missing vessels, and that he was restored to affluence. Whatever the truth of this story, Sir John appears to have spared no expense in the foundation of the charity. In 1669 he purchased the estate of Wricklemarsh, in the parish of Charlton, and in 1688 was created a baronet. It was not until 1695 that he commenced Morden College, the design being made by Sir Christopher Wren, and the building work carried out by the well-known master mason, Edward Strong, who was largely concerned in the erection of St. Paul's Cathedral. Two years before this Sir John had been appointed trustee of Bromley Hospital, in all probability obtaining the office in order that he might gain an insight into the workings of a charity similar to the one he proposed to establish.

The ground-plan of the Bromley building was largely followed in the design; but Wren in many points has surpassed his exemplar, and the beautiful inner quadrangle, surrounded by a piazza, constructed under the first floor of the adjoining buildings, is, in the fineness of its proportions and the exquisite taste displayed in its ornamentation, perhaps the most perfect example of its kind in England. Hardly less successful are its outward fronts. The main façade, a red-brick building, fluted with stone at the angles and flanked on either side by a projecting wing, is dignified and symmetrical in its arrangement. It is entered by an imposing arched doorway, the pediment of which is crowned by a cartouche bearing the arms of Sir John Morden and his wife, while above this, in a double niche, within the main pediment of the building, are their statues. Probably a better idea of their actual likenesses is given in a pair of portraits hanging in the dining-hall. These are set down to Sir Peter Lely, but from the evidences of costume one would give them to a slightly later artist.

Space forbids one lingering over the description of the College and its chapel and their various interior appointments. Some of the interior carving has been ascribed to Grinling Gibbon, but Mr. Green wisely omits to countenance this claim. The Hospital should be one of the sights of London, for there is hardly a finer example of early eighteenth-century domestic architecture to be found, and its fittings and appointments are practically untouched, so that both inside and out one can everywhere find unequivocal evidences of Wren's genius as a designer. Mr. Frank Green describes the buildings, and gives an account of their history and that of their founders, with the exemplary thoroughness and accuracy that we now expect to find in publications issued by the London Survey Committee. The illustrations, many of which are from original drawings, perhaps surpass the high standard which has already been set in previous works. The architectural details are so fully given that the work should be most valuable to students of buildings of the period.

MISS MIMA NIXON'S water-colours of *Royal Palaces and Gardens* serve to remind us that not all Europe is engaged in the war, for of the 60 scenes depicted no less than 26 are in neutral countries. Of the remainder, 13—an ominous number—belong to Germany and her allies, and 21 to England and the other Powers ranged on her side. The artist shows a greater predilection for gardens than for palaces, and though the latter often figure unobtrusively in the backgrounds, they rarely constitute the principal feature of a drawing. Miss Nixon, however, manages to attain a wide variety of effect in her views, and though what may be called her flower pictures are the most numerous, they by no means monopolise her best work. One of the most striking effects is entitled *The Open Door, Villa Hvidöre*—Queen Alexandra's summer-house at Copenhagen—which is delicate and pleasant in colour and delightfully Japanese in feeling. Another unconventional drawing is *Frederiksborg Castle*—once the principal residence of the kings of Denmark, but now a national museum—in which the vivid red of some brickwork in the foreground, arched over by the yellow autumnal foliage of some scattered beech-trees, forms a telling colour-scheme in combination with the blues of the lake and the purples of the extreme distance. Other attractive drawings include the mellow-toned *Barton Manor, Isle of Wight*—since the presentation of Osborne House to the nation, the official residence of the King on the island; *The Dutch Garden, Kensington Palace*, in which the mass of yellow flowers in the foreground lights up the tender greyness of a London spring; and the *Boboli Gardens, Florence*, with the sun-warmed palace standing out against a background of delicately-toned sky and deep-hued cypresses. The letterpress of the volume is largely the work of an anonymous hand, who has compiled his records of the palaces from various sources, giving an interesting account of each; but there is an introductory essay by Mr. Dion Clayton Calthrop on "Kings in Gardens," full of charm and fancy, and written with delightful originality and ease. The work, which is handsomely mounted and well printed, should prove an attraction to those who find in the contemplation of beauty an occasional relief from the anxieties and worries of war-time.

"Royal Palaces and Gardens," painted by Mima Nixon, with an introductory essay by Dion Clayton Calthrop (A. & C. Black, Ltd. Edition de Luxe, £2 2s.; Ordinary Edition, 20s. net)

CARVED DOORWAY AT MORDEN COLLEGE

THE fondness of American women for quilt-making, a rait which, judging by popular novels, still survives in rural districts, is begotten of a distinguished ancestry. In her *Quilts: Their Story, and How to Make Them*, Miss Marie D. Webster traces back the origin of the modern American patchwork quilt to the heroic ages, and retells the story of Penelope's om and the contest of Arachne and Pallas. These legends, if merely the offspring of poetic imagination, are still historically valuable as showing that weaving and needlework had reached a high degree of artistry in the lands adjoining the Levant at a period anterior to the time of Homer; and Miss Webster also brings forward the evidence showing that in Egypt, China, and other countries these handicrafts were flourishing at equally remote periods. Of actual patchwork the most ancient example known is the coloured gazelle hide, now at the Museum at Cairo, which about the year 960 B.C.

'Quilts: Their tory, and How to Make Them," by Marie D. Webster B. T. Batsford os. 6d. net)

served as a canopy or pall of the mother-in-law of Shishak—the Pharaoh "who besieged and captured Jerusalem shortly after the death of Solomon." Even in modern Egypt patchwork still flourishes, and the cushion covers which are sold in the shops of Cairo and Alexandria perpetuate designs current in the days of the Pharaohs. From the East came the inspiration for the appliqué or patchwork, which assumed such artistic form in Western and Southern Europe during the Middle Ages, for it was practically unknown there before the time of the Crusades. One of the most famous pieces of appliqué work is the so-called Bayeux tapestry, which, though it may not actually be of English workmanship, is English in its style. England, indeed, was famous for the high quality of its needlework and embroidery, and even so far back as the reign of Henry VIII. the making of quilts or bed coverlets appears to have been a favourite occupation with ladies. The seventeenth century was a great time for quilt-making, and the early English emigrants carried the traditions of the craft with them to America. It is certain, indeed, "that the introduction of the arts of patchwork and quilting to the American continent is due entirely to the English and the Dutch." Neither the French nor Spanish made use of them, the former because they found in furs a more effectual protection against the biting northern cold, and the latter because they had little need for warm clothing. Both English and Dutch colonists appear to have devoted much of their attention to needlework, and the need of economy and the costliness of the silks, satins, velvets, and brocades imported from Europe appear to have caused them to be carefully preserved, after they had served their time as wearing apparel, and made up into useful articles for the household. Hence the extraordinary vogue of the patchwork quilt in America. That it has continued well on into the present time, more especially in rural districts, is exemplified in current American fiction, in which there is scarcely a tale of country life where a patchwork quilt is not mentioned. Miss Webster shows by description and illustration that many of these quilts are works of great beauty, almost as elaborate in their design and craftsmanship as seventeenth-century embroideries. That the patterning of a quilt is subject to more variety than might be realised on this side of the Atlantic is shown by the long lists of quilt names—every one representing a different variation of design — which the author gives, and which she by no means professes to be exhaustive. Thus of star patterns alone she enumerates nearly fifty; geometrical patterns are nearly as numerous; while of flower patterns the rose alone provides over a score. Some of the patterns commemorate political events. The Civil War originated a dozen or more. "There is also the *Centennial*, in commemoration of the Centennial Exposition held at Philadelphia in 1876; and *The World's Fair*, *World's Fair Puzzle*, and *World's Fair Blocks*, to perpetuate the grandeurs of the great Exposition held at Chicago in 1893." It is refreshing to learn that in America, at all events, quilt-making is not likely to become an extinct handicraft. Latterly, there has been a great revival of interest in it. Exhibitions have been held in various parts of the country, and the services of quilters—the people who stuff the coverings—is once more in demand. Miss Webster's book should do much to stimulate this revival; the numerous descriptions and patterns it gives are of practical utility, while her story of quilt-making forms highly interesting reading.

A Printseller's Catalogue

THE current engraving catalogue of Messrs. E. Parsons and Sons (Brompton Road) is of unusual interest, and must be regarded as a remarkable production for war-times. The items enumerated include over 300 portraits —chiefly in mezzotint—of well-known men and women, celebrated either for genius, military or naval achievements, statesmanship or beauty. Within the latter category comes the Duchess of Ancaster, of whom there are two plates, the full-length mezzotint by Dixon, after Reynolds, and the still finer one by McArdell, after Hudson, a superb plate after the most attractive picture ever painted by the master of Reynolds. The latter is, of course, strongly represented, the plates after him including Valentine Green's *Duchess of Devonshire*, the *Mrs. Musters* of C. Hodges, and many other well-known beauties, while there are numerous examples after Romney, Hoppner, Lawrence, and English artists of lesser note.

There are also a number of French and American portraits; fancy subjects in stipple and mezzotint are exemplified in forty or fifty plates, chiefly by English eighteenth-century engravers; and there are good selections of sporting prints, caricatures in colour, naval, military and topographical prints, old and modern etchings, and a few choice Turner proofs from the folio of a well-known collector. A further section is devoted to drawings of the French, English, Dutch, and Italian schools, while the attractiveness of the publication is enhanced by a large number of illustrations.

"Homes of Interest" (Howard and Sons, Ltd.)

A BROCHURE containing full-page illustrations of nearly thirty interiors executed by them has been issued by Messrs. Howard and Sons, Ltd. (Berners Street). The plates are of high quality, fully and distinctly showing all the detail in the various rooms reproduced. So well are they turned out that it appears a pity there is no explanatory letterpress to accompany them, for with this addition the book would form a good guide to various periods and styles of decoration. The interiors depicted are generally so thoroughly consistent with the styles adopted that they have every appearance of being contemporary instead of modern work. This is especially so in the case of several apartments decorated in the Adam style, in which every detail, not only of the panelling, mantelpieces, and ceiling mouldings, but even of the furniture and ornaments, is in accordance with the period. Other good examples are shown in various French and earlier English styles.

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Engravings and Etchings.

"La Rixe," by Bracquemond, after Meissonier.—B337 (Clogher).—This is a print, the market value of which would be about £1.

"The Rt. Honble. James Fox," by Chas. Turner, Published by Robt. Cribb, May 1st, 1806.—B358 (Worcester).—The description of the engraving in your possession leads us to suppose that it is from the second state of the plate, and we should appraise its value as being roughly from £1 to 30s., without an inspection of the original.

"Foxe's National Sports," by J. Harris, after J. F. Herring, senr.—B372 (Dovercourt).—So far as we can judge from your description alone, we should estimate the value of the four prints at about 15s. to £1 apiece.

French Coloured Lithographs.—B375 (Mold).—We are afraid that the two coloured lithographs would possess no value to a collector.

Furniture.

Clocks.—B342 (Wigan).—There were two clockmakers named Molineux who carried on their business at Rochdale, Thomas Molineux, who flourished about 1770, and William, 1818.

Coffer.—B351 (Erith).—If the rust on the lockplate, etc., of your Gothic coffer is of a pronounced red colour, as you appear to indicate, it is possible that the iron fittings are of no great age, but we should require to examine them before expressing a definite opinion.

Miscellaneous.

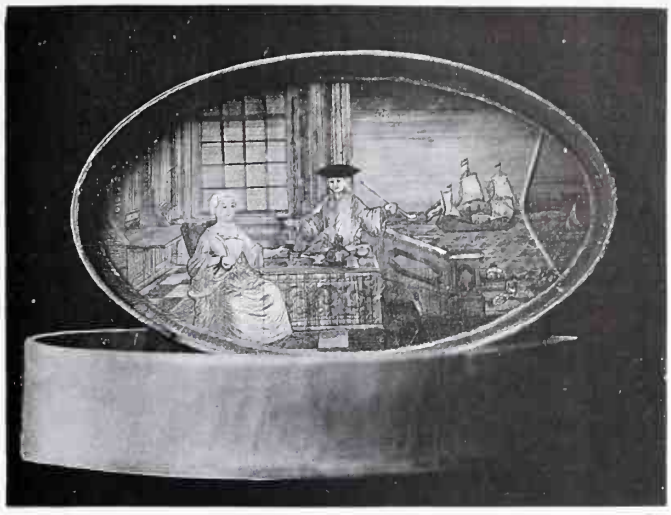
Chinese Bronze.—B179 ("Echo," Western Australia).—If the figure of the "Chinaman on a Bullock" is that of an old man with beard and high forehead, it evidently represents Lao-tse, founder of Taoism, in the character of the God of Longevity. Your copy of one of the three red marks which appear is not sufficiently distinct to enable us to identify it beyond doubt, but it bears a certain resemblance to the Taoist ju-i symbol. We regret that we cannot appraise a value either to this or to the Oriental bowl from descriptions only. Could you send photographs, with full particulars, from which it might be possible to make an approximate valuation. Your remarks *re* china vase are noted.

Medal and Token.—B364 (Dublin).—Neither of these would possess more than quite a nominal value, especially as the former appears to be badly worn.

Straw Marquetry.—B365 (Appledore).—Dated specimens of old straw-work are scarce. The Dutch box shown in the illustration bears the date "Leyden, 1730," and initials C.F.V.L. Refer to the article on "Straw Marquetry," which commences on page 37, vol. xxii., of this magazine.

Paintings and Painters.

"Portrait of Lord Kensington," by Reuben Sayers, R.A.—B366 (Luton).—With reference to your portrait signed "Reuben Sayers, R.A., London, 1847," and stencilled on the back "The late Lord Kensington, London, 1848," the following information may be of interest. Reuben T. W. Sayers was a painter mainly of domestic subjects, and exhibited some fifty-eight works at the Royal Academy and other galleries between 1841 and 1867. In 1848 his *Portrait of Lord Kensington* was shown at the Royal Academy, the number in the catalogue being 361.



DUTCH OVAL STRAW MARQUETRY BOX

Barentsen.—B376 (Clifton).—Dirck Barentsen was a scholar of Titian. He was born in 1534, and died in 1592.

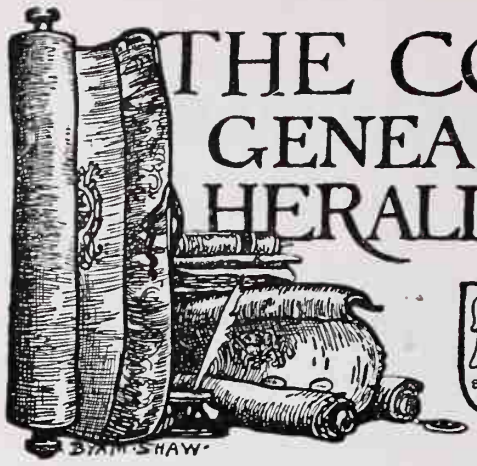
Yates.—B380 (Rochester).—Lieut. Thomas Yates, R.N., exhibited nine sea-pieces at the Royal Academy between 1788 and 1794.

Duval.—B387 (Edinburgh).—There have been several artists of this name, but we do not recall one bearing initials as you describe. Charles Allen Du Val, portrait painter, of Manchester, was born in 1808, and exhibited at the Royal Academy from 1836 to 1872, in which year his death occurred. A still-life subject by A. Duval was shown at Suffolk Street in 1873.

Pottery and Porcelain.

Jug, decorated with a Stage Coach, etc.—B359 (Macclesfield).—We are afraid, from the description of your jug, that it is not sufficiently early to be of much interest to collectors, and, under this assumption, should not appraise the value at more than about 15s. to £1.

Mark.—B389 (Horsham).—The mark V.P., in monogram form surmounted by a star, would appear to be of Marseilles, Veuve Perrin. We should require to see the piece itself, as there are many imitations.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

REWARD.—LETHBRIDGE OF DEVONSHIRE.—A reward of £2 2s. will be paid for a certified copy of the baptism of Christopher Nelson Lethbridge, who went from Devonshire to London, where he married in 1795, and would, therefore, have been born before 1776.

ARMS OF SWALLOW.—Burke ascribes the following arms to families of this name:—

Or, a fess between three swallows, sa. *Crest.*—A stag standing beside a tree, ppr.

Or, a fess between three swallows volant, sa. *Crest.*—A mast, rigging, &c., of a ship issuing out of a whale's mouth.

Ar. a fess between three swallows volant, sa.

Barry of four, gu. and arg., on the last three swallows volant, sa.

(Swallow of Chelmsford, co. Essex) Arg. a fess between three swallows volant, sa.; a chief, gu.

To say which of these arms are correct, it would be necessary to make a longer search, for which a small fee would be charged.

CHANCERY PROCEEDINGS, *temp.* CHARLES I.—Some of the following Chancery Suits may prove useful to correspondents. Abstracts may be had, for a small fee, on application to the Genealogical Editor.

Hiller *v.* Wakefield, 33/36.
Hardacre *v.* Carr, 34/1.
Heron *v.* Goldingham, 33/63.
Holland *v.* Emott, 34/68.
Hatton *v.* Atkinson, 77/65.
Hanford *v.* Elrington, 77/61.
Huddy *v.* Lunn, 77/62.
Kendall *v.* Clothier, 20/27.
Kitchin *v.* Gee, 22/66.
Kemis *v.* Hoxton, 23/11.
Lassells *v.* Waynewright, 33/6.
Lloyd *v.* Whitney, 34/42.
Littlebury *v.* Poore, 35/24.
Lambe *v.* Pindlebury, 66/118.
Lashbrooke *v.* Cliffe, 66/85.
Lapford parish *v.* Allen, 67/143.

VANNAM.—The Rev. George Vannam was son of Dr. John Vannam, of Bibury, co. Gloucester. He matriculated at Trinity College, Oxford, 17 December, 1694, at the age of 15; took his B.A. in 1698 and M.A. in 1701. He was Rector of Aberedw, co. Radnor, in 1708; of Christchurch, Southwark, 1711; and of Buscot, co. Berks., 1713.

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Notes

THE announcement that the United States have agreed to buy the Danish West Indies had been anticipated by philatelists some two years, and there has been some private buying of the scarcer stamps in consequence. It is only just twelve months since a series of stamps with the portrait of King Christian X. was issued, but we may soon expect alterations in the postal administration.

War stamps have provided some mild sensation. Long Island, which is off the coast of Asia Minor, and has been taken by us from the Turks, has had Turkish fiscal labels overprinted in type-written characters and issued for postal purposes.

These, we understand, have been sold at prices that put many of the rare war stamps entirely in the shade. In this connection a letter has been received by the Editor of *Stamp Collecting* as follows :—

"The Postmaster-General's attention has been drawn to statements made in recent issues of *Stamp Collecting* concerning certain overprinted Turkish fiscal stamps, and of some type-written labels purporting to be postage stamps for use in Long Island, Asia Minor. I am to inform you that the stamps and labels in question were issued without authority, and have never been recognised by the Post Office as valid for the prepayment of postage.

"(Signed) E. W. FARNALL.

"*G.P.O., July 28th*, 1916."

A new edition of Gibbon's War Stamp Catalogue has just made its appearance. The list is lengthened by the additions of the Salonika and Long Island provisionals and the North Borneo Red Cross stamps; the latter were dealt with in our previous issue.

The pricing of the recent items are somewhat perplexing. There are supposed to be 3,000 of the Salonika ½d. printed, and an exactly similar number of the North Borneo 1 cent vermilion overprint; the former is listed at 30s., the latter at 6d. The Samoa 3s. on 5 marks had only 458 copies printed, and is priced at £12; the North Borneo, with only 450 of the 25 cents vermilion overprint, is priced at 12s.

Evidently it is possible for the *discriminating* buyer to make advantageous purchases. If one were to purchase at full catalogue price the entire issue of the 1 cent North Borneo, they would be able to corner them at an outlay of £75. It is usually considered in philatelic circles that an entire issue of any stamp should be worth £2,000.

The Cameroons overprinted C.E.F. do not appear on the market quite so frequently now, considering the quantities given in the War Stamp Catalogue. These should be very cheap at the prices quoted, and would probably be a good investment.

The sale of a genuine historical freehold residence will take place in October by order of the executors of the late Mr. Kingsnorth Reeve, J.P. The property is known as Holloway House, Rye, Sussex, and it will be sold by Messrs. Temple, Barton & Co., auctioneers, 69, Sandgate Road, Folkestone.

The house, which was at one time in the possession of William Holloway, is distinguished for its spacious hall, morning-room and dining-room, all with oak-panelled walls, and the two latter with sixteenth-century Caen stone chimney-pieces. A feature of the drawing-room, which measures 19 ft. 8 in. by 16 ft. 8 in., is a flight of stone steps beneath one of the windows, which lead to subterranean passages, at one time said to have been used by smugglers. Further particulars can be had from the auctioneers, or the solicitors, Messrs. Biddle, Horne, Welsford & Gait, 22, Aldermanbury, E.C.

Though architecture is claimed by its votaries as the earliest of the arts, probably an equally plausible plea might be made for sculpture. Primitive man was often content to take his habitations ready-made, and it is not improbable that the primitive sculptures to be found in palæolithic cave-dwellings in Southern France and Spain are anterior to any attempt on the part of mankind to provide themselves with artificial habitations. Professor North Fowler, in his *History of Sculpture* (Macmillan & Co., Ltd., 7s. 6d. net), makes no attempt to go back to such remote periods. He is content to give a sketch of the development of sculpture "from the beginnings of civilisation in Egypt and Babylon to the present day," and has succeeded in condensing into a comparatively small compass a satisfactory epitome of this wide and complicated subject.

The book is generally well proportioned, the relatively large space given to the modern sculpture of the United States being excusable in a work primarily intended for an American audience, whilst the somewhat meagre treatment of the art of the Far East is accounted for by the author's plea that "it has not affected the development of our own art, but has led a separate existence, in spite of the influence exerted upon it by Greek sculpture." To some extent one might dispute this dictum, for there can be but little doubt that the art of Further Asia indirectly affected that of the Eastern Empire, and so led to the development of Roman art into Byzantine. As regards sculpture, however, this influence was chiefly negative; the Eastern feeling for colour outweighed the Western feeling for form, and so sculpture for a long period either degenerated into surface decoration or was wholly replaced by pictorial art. To trace these currents and cross-currents of art, however, would have required more space than Professor Fowler had at his command, and he was wise in limiting himself to a general history of sculpture conceived on broad lines, without being diverted into side issues, however important. He has admirably succeeded in his task, giving the reader a good idea of the best works in sculpture of all the historic periods, and incidentally furnishing interesting accounts of the best-known sculptors, including not a few who are still living. The volume is profusely illustrated, and a very adequate bibliography is given.

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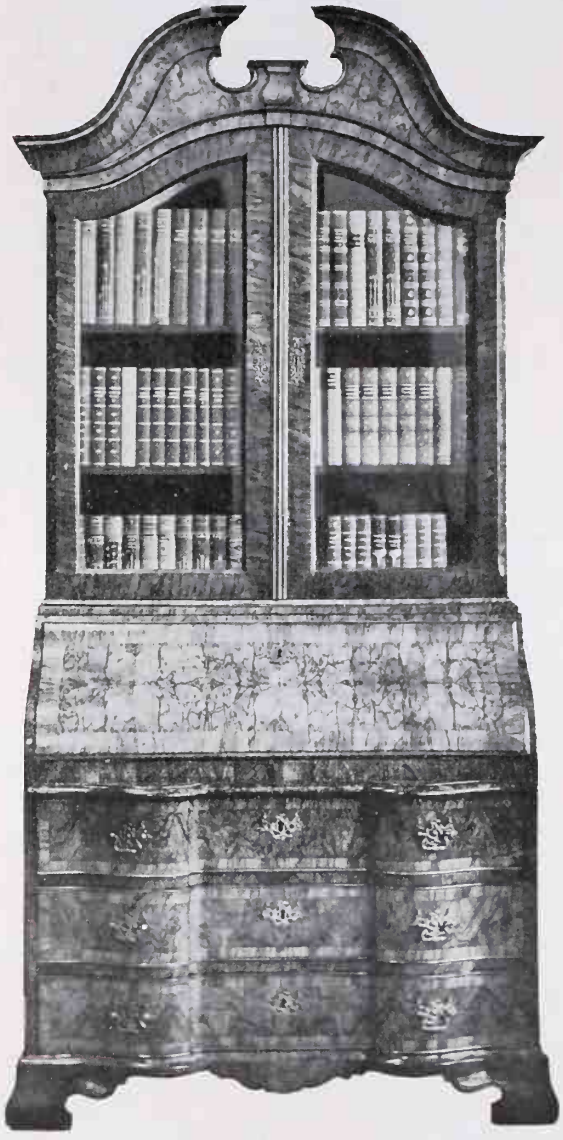

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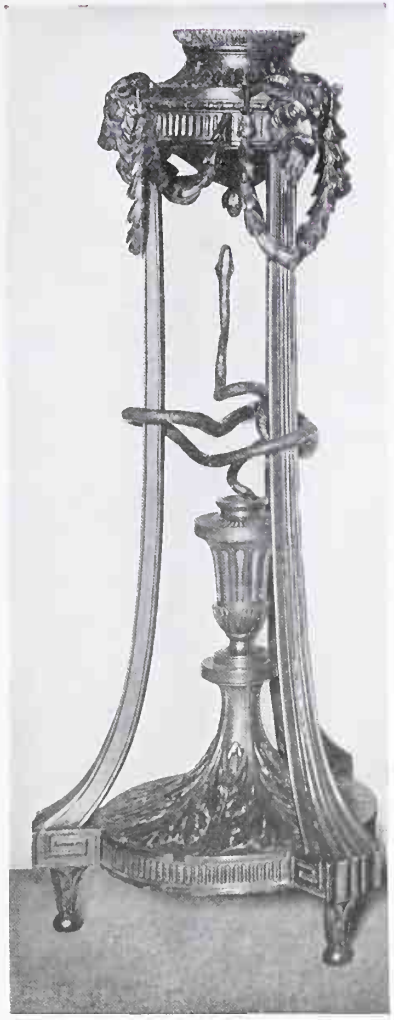

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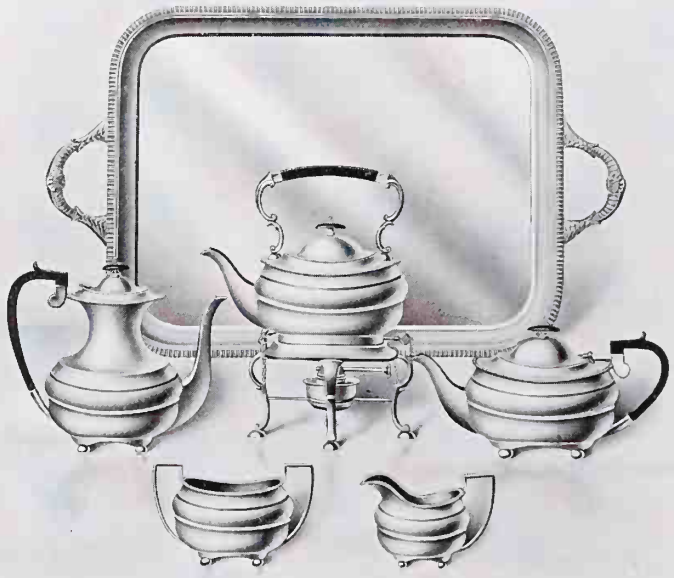

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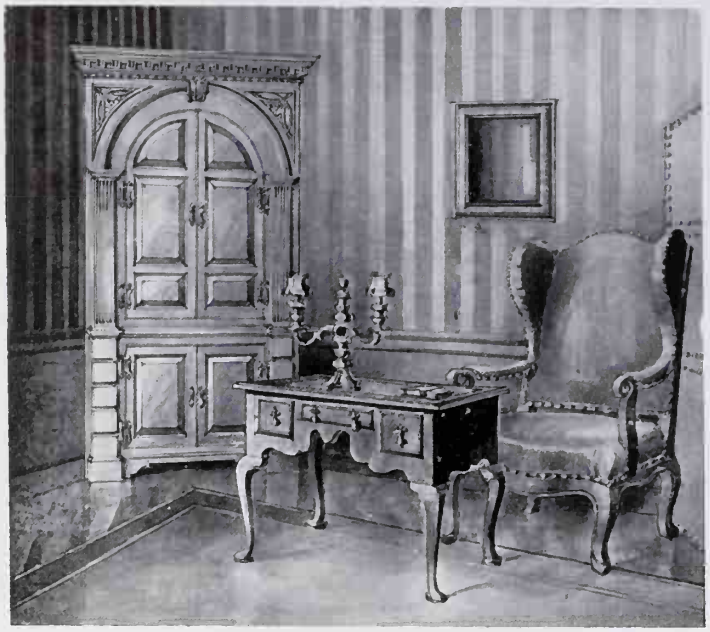

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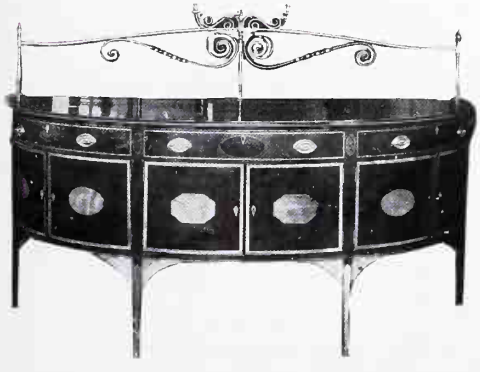

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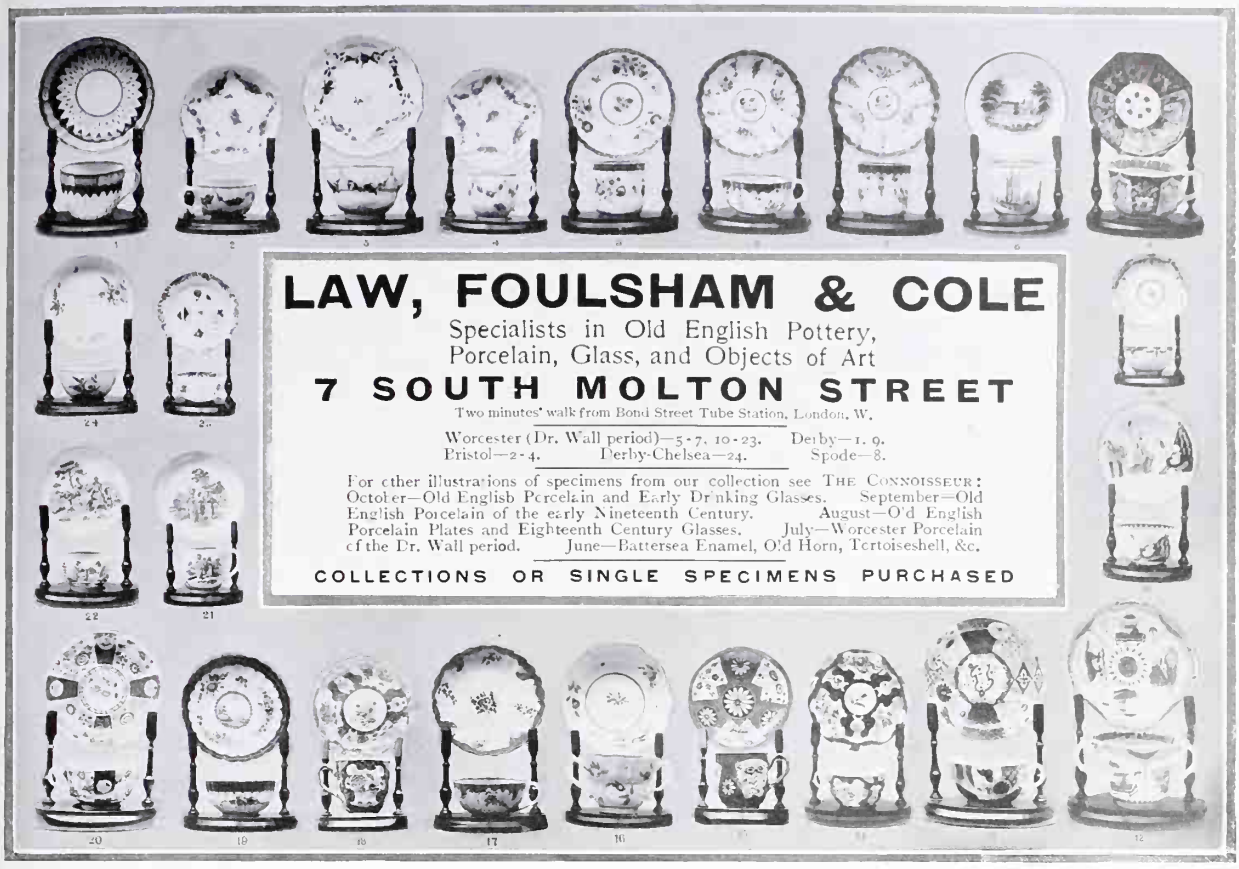

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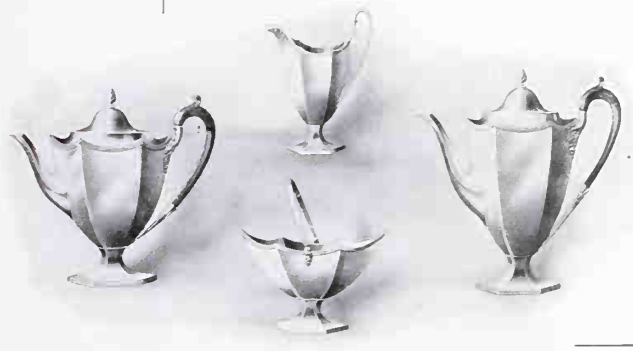

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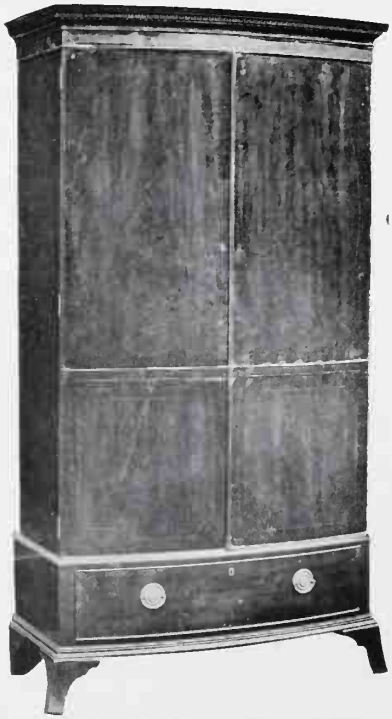

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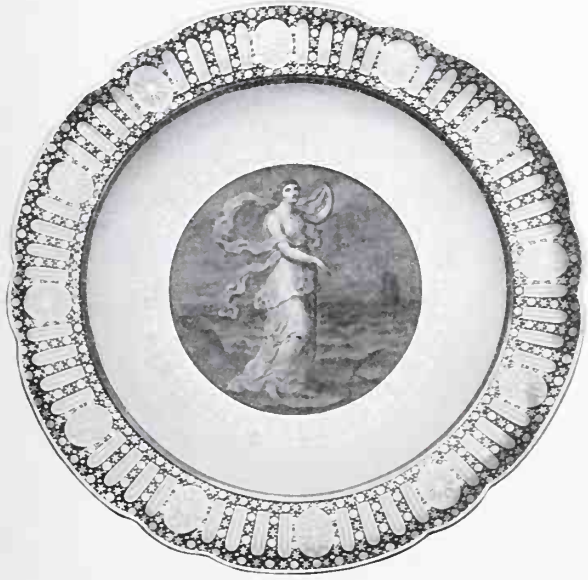

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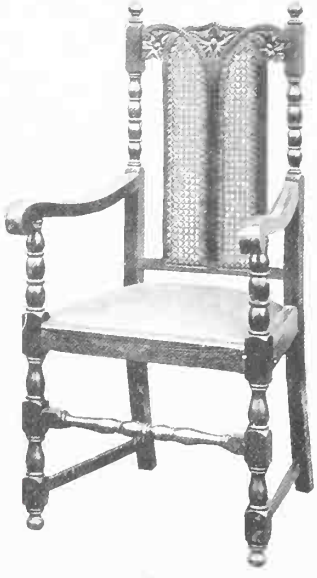

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Notable Collections

The Buccleuch Miniatures

(Concluded)

By H. M. Cundall, I.S.O., F.S.A.

IN the preceding article in THE CONNOISSEUR of September last, it was pointed out that in the privately printed catalogue it was stated many of the miniatures were inherited from the Duchess of Montagu, but more probably the miniatures came into the hands of the Buccleuch family in 1790 through the third Duke's wife, who was a daughter of George, Duke of Montagu. This statement is confirmed by the following information, furnished by the Duke of Buccleuch to the authorities of the Victoria and Albert Museum, and printed in the introductory note to a pamphlet containing illustrations of eighty-two of the finest miniatures: "The collection was principally formed by Walter Francis, fifth Duke of Buccleuch (*d.* 1884), who made numerous additions by purchase to the collection of upwards of 150 miniatures which he inherited from Elizabeth, Duchess of Buccleuch (*d.* 1827). It is uncertain whether it was the latter who formed the whole of the original collection or whether she inherited part of it from Mary, Duchess of Montagu (1712–1775), who with her husband, George Brudenell (1712–1790), Earl of Cardigan, created Duke of Montagu, purchased many of the best pictures and pieces of furniture at Montagu House."

PRINCE RUPERT BY SAMUEL COOPER

The Buccleuch collection is very rich in miniatures by Samuel Cooper and his contemporaries, three glass cases being devoted to them, and the numerous portraits form a record of most of the celebrated persons of the time of the Commonwealth and Charles II. He was Miniature Painter in Ordinary to the King, and there are many portraits of the Court beauties of that period.

Samuel Cooper, who was instructed in the art of miniature painting by his uncle, John Hoskins,

BURLINGAME PUBLIC LIB.

was one of the greatest of English miniaturists, and Walpole entertained a very high opinion of his work, for he wrote: "If a glass could expand Cooper's pictures to the size of Van Dyck's, they would appear to have been painted for that proportion. If his portrait of Cromwell could be so enlarged, I don't know but Van Dyck would appear less great by comparison." Amongst the finest of his works in this collection are the portraits of King James II. when Duke of York, of his sister, Princess Mary, and of Prince Rupert. In addition there are many beautifully painted portraits of noted men, though all of them may not have been by the hand of Cooper, including John Milton, and George Monk, Duke of Albemarle, both fine works; Laud, Archbishop of Canterbury; Thomas Osborne, Earl of Danby, subsequently Duke of Leeds; Philip Stanhope, Earl of Chesterfield, Chamberlain to Catherine of Braganza; Oliver Cromwell and his wife Elizabeth and daughter, Elizabeth Claypole; Richard Cromwell, the Lord Protector; Thomas Otway, the dramatist; Edmund Waller, the poet; and Samuel Butler, the satirist and author of *Hudibras*.

JAMES II. BY SAMUEL COOPER

Amongst the portraits of ladies are the Countess of Derby, who heroically defended Lathom House when besieged by the Parliamentary forces under Fairfax; Elizabeth, Countess of Southampton, who concealed Charles I. in her house at Titchfield after his escape from Hampton Court in 1647; the Countess of Chesterfield, whose husband, being jealous of the Duke of York, "did presently pack his lady into the country near the Peake, Derbyshire, which is become a proverb by Court to send a man's wife to the Peake" (*Pepys*). There is also a good miniature of the Earl of Chesterfield, signed and dated 1667; Miss Brooke, the beautiful girl of nineteen years of age, who married an ugly old profligate of seventy-nine, Sir John Denham. Hamilton, in the *Grammont Memoirs*, says the Duke of York excited Denham's jealousy, and the old villain, not having a country house, like Lord Chesterfield, to which he could send his wife, made her take a much longer journey, without quitting London. Other writers of the time, however, insinuate she was poisoned by the Duchess of York with a cup of chocolate. Frances, Duchess of Richmond, "La Belle Stuart"—of this lady, who was a maid of honour to Queen Catherine, and one of the most beautiful of the Court of Charles II., there is frequent mention in the *Grammont Memoirs*. The king and many others courted her, but she eventually eloped with Charles Stuart, Duke of Richmond, and subsequently married him. The portraits of Lady Mary Fairfax, Lady Heydon, and Lady Penelope Compton came from the Strawberry Hill collection.

JOHN MILTON BY SAMUEL COOPER

Cooper painted numerous miniatures from portraits by Van Dyck, and amongst those in this collection may be mentioned a large full-length miniature (13½ in. by 9½ in.) of William Cavendish, Duke of Newcastle, the author of the well-known work on horsemanship; and those of the Marquis of Montrose and Thomas Wentworth, Earl of Strafford.

BARBARA VILLIERS, DUCHESS OF CLEVELAND BY WILLIAM FAITHORNE

Thomas Flatman, a contemporary of Cooper, who was a poet as well as a miniaturist, painted many good portraits, and that of Sir Henry Vane, a parliamentarian, who was executed on Tower Hill in 1662, is a good example of his work.

SIR HENRY VANE BY THOMAS FLATMAN

Nicholas Dixon succeeded Samuel Cooper as Miniature Painter in Ordinary to Charles II., and painted Court beauties, besides other notable persons. There are fourteen portraits of ladies by Dixon, but unfortunately most of them are unidentified. Those which are known are the celebrated Louise Renée Keroualle, Duchess of Portsmouth (two miniatures); Lucy Walters, also known as Mrs. Barlow, the mother of the Duke of Monmouth, of whom Charles II. was the father—Evelyn calls her "Browne, beautiful and bold"; Mrs. Middleton, who, according to Hamilton in the *Grammont Memoirs*, was the most beautiful of her time; and Madam Mary Davis, an actress in the troupe of the Duke of York and a favourite of Charles II. There is also a miniature by Dixon of Anna Maria, Countess of Shrewsbury. She was the wife of the Earl of Shrewsbury who was killed in a duel with George, Duke of Buckingham. This lady held the duke's horse whilst he fought and killed her husband.

LADY UNKNOWN BY BERNARD LENS

Amongst the portraits of men, those of John, Duke of Marlborough, and General Monk, first Earl of Albemarle, are amongst the best. There is one also of Sir Adrian Scope, who fought for Charles I. at Edgehill, signed and dated 1650. Dixon also made miniature copies of oil paintings by Lely and other painters.

The first side of the next case in chronological order contains the works of David Des Granges, Charles Beale, and other artists of the seventeenth century. David Des Granges, of Huguenot parentage, painted miniatures and oil portraits, and was also an engraver. A good miniature by him of Elizabeth, Duchess of Richmond and Lennox, is signed and dated 1648. Charles Beale, the son of Mary Beale, the portrait painter, was a pupil of Thomas Flatman, and executed miniatures, but he also worked in oils. A miniature by this artist of the celebrated Samuel Pepys is signed and dated 1688, and another of Colley Cibber, the actor and dramatist, is attributed to him. In this case is a large miniature ($11\frac{3}{8}$ in. by $8\frac{3}{8}$ in.) of the celebrated Barbara Villiers, Countess of Castlemaine and Duchess of Cleveland. It represents a full-length seated figure of the duchess in her youth, with an expression of great sweetness and refinement, which was entirely lost in her later life. She supplanted the Duchess of Portsmouth in Charles II.'s graces, and bore him numerous children. She married Roger Palmer, who became Earl of Castlemaine, and the king bestowed upon her the title of Duchess of Cleveland. The miniature was executed by William Faithorne, the Elder, who is chiefly known by his engravings. There is a portrait of a still more famous beauty, Nell Gwyn, the actress, who was a rival to both the duchesses, and retained the favour of Charles II. until his death. Another beauty, Margaret Hughes, is represented; she was also an actress, who performed in the Duke of York's company, and was mistress to Prince Rupert. The miniature is a copy

MADAME DE MONTESPAN BY L. DE CHATILLON

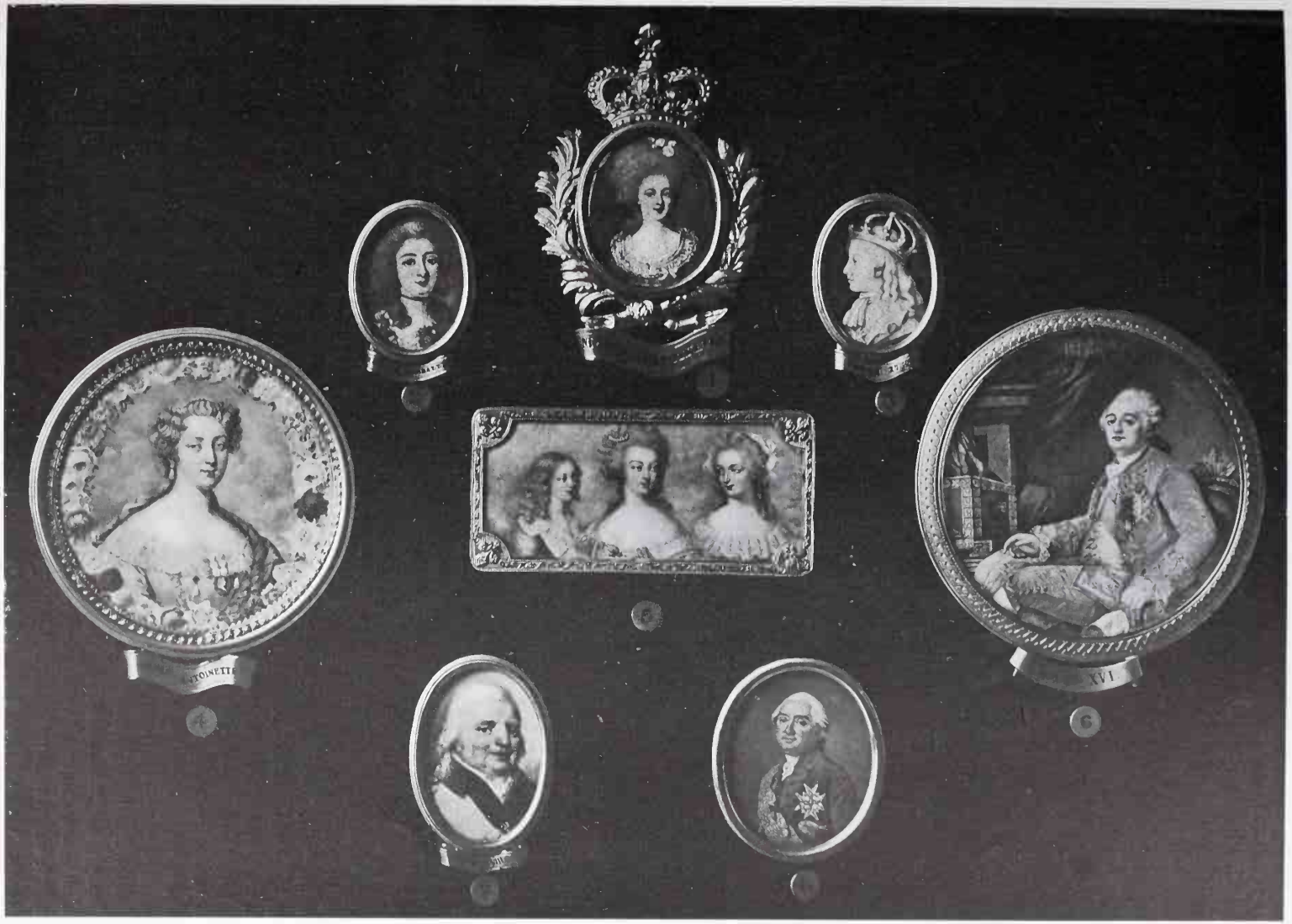
of a portrait by Lely, and signed W. P. Another celebrated lady is Catherine Sedley, one of the favourites

DUKE OF LAUDERDALE ATTRIBUTED TO EDMUND ASHFIELD

LUCY WALTERS BY NICHOLAS DIXON

of James II., who created her Countess of Dorchester. Her father looked upon her title as "a splendid indignity." She afterwards married the Earl of Portmore. In this case are also the following interesting portraits:—Charles II., by David Paton, in plumbago, after S. Cooper; John Evelyn, dated 1650; Catherine of Braganza, Queen of Charles II., probably by a foreign artist; Ruperta, daughter of Prince Rupert, by Richard Gibson, the dwarf; and a fine portrait of John Maitland, Duke of Lauderdale, which has been attributed to Edmund Ashfield, an artist who, according to Walpole, painted both in oil and crayon.

LORD SOMERSET BY BERNARD LENS



(1) MARIE ANTOINETTE

(2) PRINCESSE DE LAMBALLE

(3) LOUIS XVII.

(4) MARIE ANTOINETTE

(5) THE DAUPHIN (LOUIS XVII.), MARIE ANTOINETTE, AND MADAME ELIZABETH

(6) LOUIS XVI.
BY J. B. J. AUGUSTIN

(7) LOUIS XVIII.

(8) LOUIS XVI.

There is an unfinished miniature of the celebrated James Scott, Duke of Monmouth and Buccleuch, when a boy; he was the eldest natural son of Charles II. by Lucy Walters. It is in the style of Cooper, and at the back of it is written, "Duke of Monmouth after Mr. Cooper for Mrs. Rosse." Dr. Williamson has attributed this miniature to Mrs. Rose, a painter who lived about this period. In the Victoria and Albert Museum there is a collection of fourteen miniatures, chiefly unfinished, together with the painter's pocket-book of red leather with a silver clasp, in which the miniatures were preserved. These have various names pencilled at the back. On two of them is "Mrs. Rosse," and on a third "My Father Rosse," but the style of writing is different from that on the portrait of Monmouth.

THE DUKE OF MARLBOROUGH BY C. RICHTER

During the first half of the eighteenth century miniature painting, like all other arts, declined, though a few miniaturists, such as Lawrence Crosse, Bernard Lens, and others, produced some good work. Lawrence Crosse, who began practising towards the end of the seventeenth century, was noted as a portrait painter of illustrious persons during the reign of Queen Anne. He gained notoriety through his portrait of Mary, Queen of Scots; he "amended or repair'd" her features in a miniature so much that it ceased to be a likeness, and it was copied many times by Bernard Lens and others. One of these portraits is in the Jones collection at the Victoria and Albert Museum, and there is another in the Buccleuch collection. The best representations of Crosse's work in the latter are miniatures of Sir Edward Spragge, a distinguished naval commander, who was killed in an engagement with Admiral Tromp in 1673; Charles Beauclerk, Duke of St. Albans; James Scott, Earl of Dalkeith; and Titus Oates, the perjurer.

Bernard Lens, who was enameller and miniature painter to Kings George I. and George II., was considered to be one of the best miniature painters of his time, and was probably one of the first to paint them on ivory. His son, Andrew Benjamin Lens, followed in the footsteps of his father, and there is a signed miniature by him of Alexander Pope.

Although the painting of miniatures in enamel was practised in this country by Petitot at the beginning of the seventeenth century, it was not until the end of it that the art became popular. Charles Boit, son of a Frenchman born at Stockholm in 1662, came to England, and was commissioned by Queen Anne to execute a large enamel of herself and her Court, but the queen died, and the work was never finished. He afterwards went to France, where he was patronised by the Court, and lived there till his death in 1727. Examples of his work are portraits of Queen Anne, Peter the Great, James Duke of Ormonde, and Admiral Churchill.

Another foreigner to practise enamel painting was Christian Friedrich Zincke, who was born at Dresden about 1684. He came to England and studied under Boit. Owing to his work possessing great delicacy of finish, and being also good likenesses, he met with considerable success. There are portraits of Sir Robert Walpole, Earl of Offord; Richard Grenville, Earl Temple; and Isabella, Duchess of Manchester.

NGAME
BLIC
R,

LADY READING A LETTER
BY GERARD TERBORCH
In the Wallace Collection

[Photo Mansell

CONNOISSEUR

William Prewett, a pupil of Zincke, was another successful painter in enamel, and the miniatures of Horace Walpole and of George Washington are good examples of his work.

With the revival of art towards the end of the eighteenth century, when Reynolds and Gainsborough were at their zenith, miniature painting was again brought to a high standard by Cosway, Engleheart, Plimer, and Smart, but none of the works of these masters are to be found in the Buccleuch collection, as it practically ends at the middle of that century, although there are a few miniatures of a later date.

The next case in the collection is devoted to miniatures by French artists, chiefly of the seventeenth and eighteenth centuries. They consist principally of portraits of Louis XIV., Louis XV., and Louis XVI., their families and members of their Courts. Petitot is represented by a few miniatures, the best being of Anne of Austria, Louis XIV., and Charlotte Elizabeth, Princesse Palatine. There are some large miniatures, measuring about 7 in. by 5 in.—two of Anne of Austria, one of them attributed to J. P. Ferrand, a son of a physician to Louis XIII.; two of Madame de Montespan, a mistress of Louis XIV. —of which one is executed by Louis de Chatillon, who painted many portraits for the king; Philip, Duc d'Orleans, and Louis, Le Grand Dauphin, both by unknown artists. There are also fine miniatures of Louis XVI., by J. B. J. Augustin; an unknown gentleman, by Toutin; and a portrait of Louis XIV. when a young man. The last is circular, measuring $13\frac{1}{2}$ in. in diameter, and is by C. Le Febure, who worked in London as well as in Paris.

QUEEN ANNE BY CHARLES BOIT

The next case contains miscellaneous miniatures by foreign artists, chiefly German. The remaining cases are devoted to miniatures in oil, principally of the sixteenth century, by English, French and Spanish painters; of the majority little is known of either the painters or the sitters. A history of these interesting small portraits in oil has yet to be written.

ANNE OF AUSTRIA BY JEAN PETITOT

BURLINGAME PUBLIC LIB.

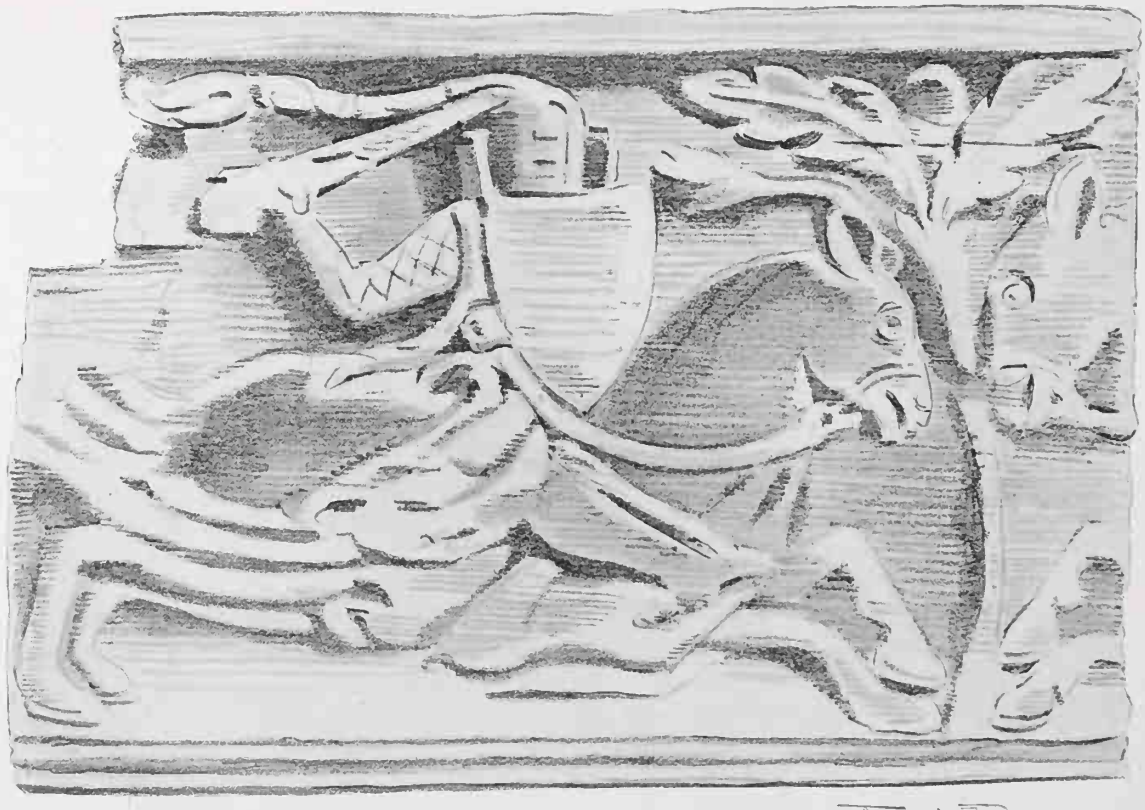
Old Furniture

The Small Collector of Old Oak

By Fred Roe, R.I.

THE case of the small collector of old oak may be considered from several standpoints. There is, for instance, the acquisitive individual who is content to garner in miscellaneous articles of any nationality possessing curious histories or associations. There is also the embryo antiquarian of modest means who will buy for his everyday use good, honest Jacobean furniture of plain aspect and rough workmanship, articles which will probably never advance much in value, or as antiques be anything more than genuine reminders of the homely life of our forefathers. It is the small collector of oak, who, not satisfied with acquiring crude "bygones," can detect fragments of special artistic beauty and interest, pieces of real skill and rarity, long degraded from their former high position, to whom this article speaks *con amore*. We are most of us collectors, but in collecting some have a higher instinct for art than others.

It is frequently asserted that the countryside has long been worked dry, but even in these days of competitive search the reverse is constantly proved to be the case. A very few months ago a dog-kennel was brought to light in an Essex town, made by some bucolic vandal out of rare fifteenth-century



NO. I.—ENGLISH PANEL THIRTEENTH CENTURY

linen panels—a most pathetic sight for the antiquary. Enough remained to serve as specimens for the small collector of early oak, but how much or how many had been cut about or wantonly destroyed! The strapped and jewelled panels dating from Elizabeth's days, which an East Coast rector rescued from a pig-sty, I have dealt with elsewhere. An equally remarkable but hitherto unrecorded instance occurred within the scope of my own observation, when four exquisite fifteenth-century chest-panels were discovered in one of the Home Counties serving as doors to a rabbit-hutch, the "find" in the latter instance being all the more extraordinary as the panels in question were carved with flamboyant tracery, and furthermore adorned with the undefaced arms of France Modern.

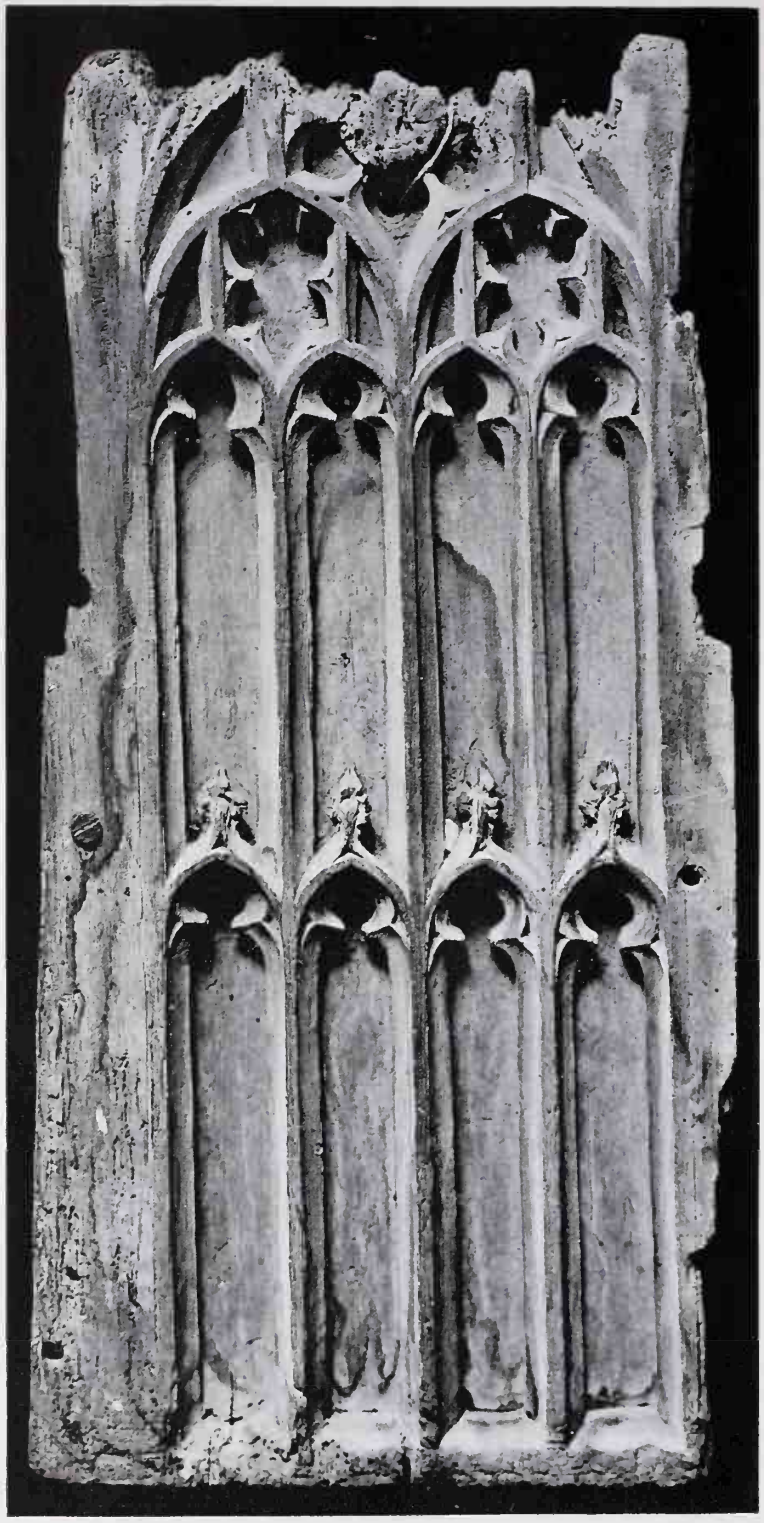
Perhaps the most startling of many important discoveries which have happened during recent years presented itself at the dispersal of the Tuke collection a few years since (No. i.). A lot was offered that included the fragment of a coffer panel of late thirteenth-century date, an archaic rarity of the utmost interest and importance in the eyes of archæologists. While inferior pieces, of greater completeness but comparatively little importance, were

No. II.—FRENCH PANELS FIFTEENTH CENTURY

fought for with keen ardour in the sale-room, this relic remained almost unnoticed, being secured for the Saffron Walden Museum by Mr. Guy Maynard, the enterprising custodian, for the insignificant sum of three pounds. This panel most probably formed part of the front of a coffret, approximating in shape to the so-called "Bible boxes" of later times. The carving upon it represented a hand-to-hand engagement between two knights armed cap-à-pie and mounted on chargers arrayed in long trappings. Unfortunately, the panel has been mutilated, and the figure of the man on the right-hand portion is missing, only his steed's head and forehoofs remaining. The knight who is left is very complete, and bears no trace of plate in his defensive armour, save the great flat-topped heaume which covers his head. This heaume, it may be remarked, bears a striking resemblance to one carved on a stone bracket in the parish church of Rye, Sussex. A similarity of treatment will be observed between the Saffron Walden panel and the coffret in the Peyre collection, figured in the author's *Ancient Coffers and Cupboards*, but the specimen under notice bears evidence of being the earlier by over a century; indeed, this panel pre-dates any similar piece

of English nationality in wood belonging to mediæval times in our national collections, and is as near an approach to the decorative features of the Bayeaux tapestry as we can ever hope to attain.

One of the most pleasant fields of collecting lies in the acquisition of odd panels—not mediæval rarities of the scarce type which has just been mentioned, but the more customary waif from some chest or cupboard which has gone ricketty and been destroyed as a whole. There are quantities of these still to be obtained, many of them of great beauty of conception and execution, and full of education for the student of design. But the market value nowadays seldom bears the same ratio as what it did a decade or two since. One may still wander among the older quarters of Rouen and conjecture by what means it would be possible for a small collector to acquire specimens of the flamboyant panels which decorate the doors of certain desecrated churches there. Some years ago an enterprising individual, not altogether unconnected with the blacksmith's calling in that ancient city, realised that such fragmentary specimens possessed a monetary value. He procured and stocked a vast quantity of examples, mainly Flamboyant Gothic or Renaissance in character, torn down during so-called sweeping improvements—in fact, practically made a corner in these artistic scraps, and then proceeded to dispose of them at the not very exorbitant rate of *eight francs a panel*. In less than a year's time the stock was nearly gone, and on the last occasion when I visited the place there was a very sensible scarcity, the price ranging as high as four pounds for a single specimen.



No. III.—ENGLISH PANEL FIFTEENTH CENTURY

The two little square panels of Louis XI.'s time, which are illustrated here, came from the original collection. (No. ii.)

Next comes a piece of Perpendicular Gothic, a fragment of a stall end, typically English in style and of high excellence as regards execution. This relic is said to have come from York, formerly part of the cast-out débris of the choir after the disastrous fire caused by Jonathan Martin, the lunatic, brother to the well-known painter, who in 1829 endangered the whole structure of the Minster in a fit of frenzy. (No. iii.)

The two loose panels of Renaissance character, which appropriately follow the Gothic examples, are also foreign, but both were collected in England. Each of these bears a head enclosed in a roundel, typical of the time of Francis I., but the carved decoration of No. iv. exhibits more of the Italian influence in its delicate ribbon-work, hinting at an origin from the Rhone Valley or the Savoy.

No. IV.—PANEL SIXTEENTH CENTURY

No. v. is more florid in style, and may have emanated either from Northern France or more probably Flanders. The latter panel is a mere wreck of its former self, but for beauty of its own special type I have never seen it excelled. The masks and arabesques generally are exquisitely designed and handled, and this fragment leaves one wondering how it is that so choice a *meuble* as that of which it once formed a part can ever have been broken up. It is the high artistic value of such disconnected relics rather than their intrinsic worth which appeals to the true connoisseur, for in his estimation a mere remnant of splendid quality is infinitely more precious than many mediocre entireties.

Humorous aspects are not unfrequently blended with the romance which small collectors encounter when enjoying the pleasures of the chase. A few months before the commencement of the Great War, I assisted in the acquisition of a very pretty

Carolean dressing-table in some rather unfrequented tea-gardens in the Rochford Division of Essex. The piece in question was enamelled white, and its top was covered with a strip of common American cloth; but in spite of these embellishments, as well as the fact that the table was elevated on struts of firewood to keep the damp from rising to the stretchers, its good proportions and lines were unmistakable. It was also undoubtedly a genuine antique, though its companion pieces were three modern abominations of iron.

An approach was made in due form, but, as is usual in such cases, the proprietress of the establishment absolutely refused to move in the matter without her good man's consent. He was accordingly summoned from his task of thinning an adjacent hedge, and promptly offered to sell the old table for two shillings down, in order to replace it with a new one. "But you can't expect it to be carried to the station for that," he added. This was only reasonable, so an inclusive sum was paid to cover carriage, and the American cloth was ruled out of the bargain in response to the dame's desire. The ex-proprietor, having spat on his money, then enquired if we really liked such "mucky old things." An affirmative answer quickly produced a small pistol from the man's pocket. "I've seen this kickin' about in the quickset hedge for weeks," he volunteered, "but never thought of liftin' it till to-day. You can have it for sixpence."

Yes! that little silver-mounted pocket "barker," engraved with the monogram J. J., and probably a custom-house officer's weapon, had evidently lain concealed among the hedge-roots ever since some desperate affray or smuggling raid early in the nineteenth century. What lost histories are those of the Carolean table and that cast-away Georgian pistol, and what imaginative romances might be woven round these lonely forgotten relics!

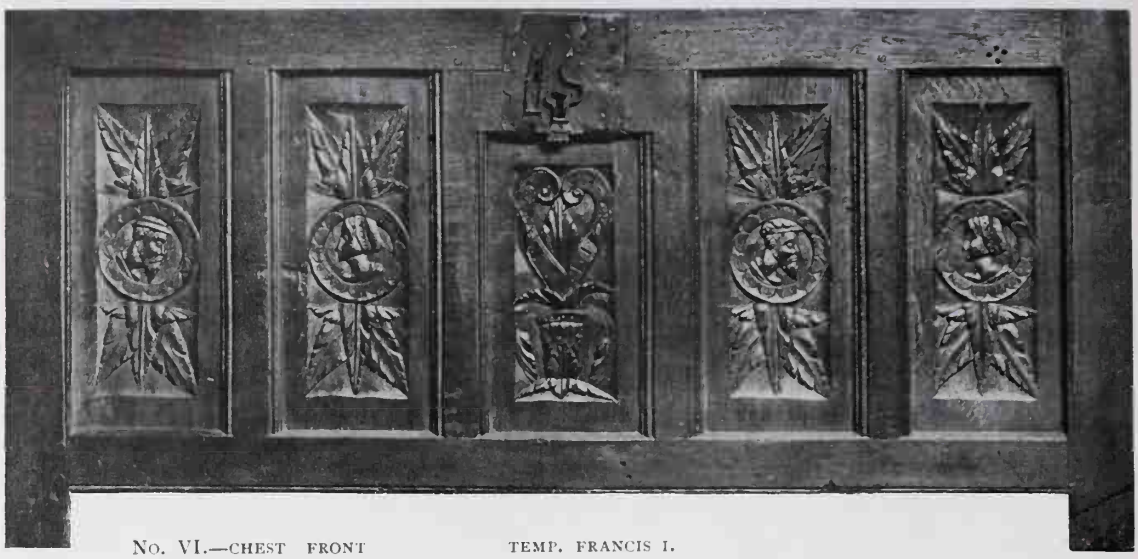
It is not many collectors who have the good fortune to bring home veritable specimens of Gothic art after a day's casual outing in the country, but it has fallen to my lot several times, and always in the most unexpected manner. A few years ago I paid a chance visit to a quaint little town in an Eastern county, between which and London train service was sparing and unsatisfactory. After inspecting everything of interest in the place, I had some tea at a cosy old-fashioned inn, and was wending my way back to the railway station when the instincts of the hunter were suddenly aroused in me by the sight of an undoubted fifteenth-century joint stool of venerable appearance, which was standing in a lop-sided fashion among some lumber down a yard. The approaches I made to the good woman who answered my summons were not received with favour. Her husband and she had at one time disagreed about some sales she had made, and she positively refused to discuss the matter until the man returned. There was no help for it; waiting was my only chance. The last train would leave to catch the London connection between nine and ten o'clock, and this would land me home at some unearthly hour; but I was determined to have that stool if possible. I still retain a strong recollection of sitting in the little panelled parlour of the inn, eating cold meat and whiling away the time by reading a particularly awful book of occult stories by the light of a dim oil-lamp. About nine I again sought the owner of the stool, and nearing his residence, was at once apprised, from a wordy warfare going on, that he had returned prone to argument. He had not intended to sell the stool, but if I wanted it, it could be bought for five shillings, and he would carry it to the station for me if I would "wet the bargain." On the way my man showed a disposition to sit down on the stool at intervals and discourse on family wrangles. A warning whistle sounded as we arrived outside the railway station. A rush was made: my precious stool was bundled into a ramshackle carriage while the train was moving. I fell in after it, the only passenger, and without a ticket—but successful. The late proprietor was left finishing his recital of family woes as the train steamed away at a good six miles an hour.

One of the prettiest panels I ever collected (using the word in its strictly "kernoozial" sense) came from the old-world village of Chigwell. It was a typical specimen of Henry VIII.'s reign, carved with decorative leaf-work, and having a fine "Anne Boleyn" head projecting boldly from its centre. For generations this waif had remained nailed on the front of a cottage not far from the famous King's Head Inn, immortalised by Charles Dickens, and its colour changed periodically with a fresh coat of paint each time the cottage was decorated. There was a tradition that it had originally come from an old mansion near by, now long destroyed, but beyond that the tenants of the cottage would give me no information. Eventually I lighted, quite by chance, on the owner of the property, only to find him quite obdurate as to the question of either selling the panel or removing it from its exposed position. So the matter might have remained had not the proprietor become interested in a drawing which I was engaged on, with the upshot that we made a mutual exchange. The saddest part of the thing was that on trying to pickle off the many coats of paint with which the panel was covered, I found the wood had

No. V.—PANEL MIDDLE OF THE SIXTEENTH CENTURY

by long exposure become converted into a substance resembling unsound cork. It was only the paint which kept the thing together, and what had once been hard oak actually broke beneath the fingers like gingerbread, till only a portion of the projecting head remained. This being of greater thickness than the body of the panel, was somewhat safer from erosion at the back where the wood was unprotected by paint, and I was thus able to save at least a fragment from the general wreck. Such little episodes as these help to enrich the memories underlying the dry facts of a collector's notebook.

Chest fronts of fine type are occasionally to be met with, the specimen below (No. vi.) being one which exhibits very typical carving of the time of Francis I., and still retains the elaborate lock-plate so often missing from such pieces. These fragments are reminiscent of the thoughtless days when the sole and complete remedy for shakiness in antiques was considered to be a complete break-up, the decorated front alone being retained as a specimen of what once had been a thing of complete beauty, easily preserved intact with the application of a little common sense.



No. VI.—CHEST FRONT TEMP. FRANCIS I.

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E CYPRIAN VOTARY
AND AFTER WILLIAM WARD

CONNOISSEUR

Two Bygones: The Curfew and the Bed-waggon

By W. Ruskin Butterfield

One of the rarest, and certainly one of the most puzzling, of bygone domestic appliances is the curfew. The word curfew occurs in our literature, either in the form here written or in one or other of its numerous variants, from the thirteenth century to the present time. But it nearly always denotes the custom of ringing the evening bell, or the time of ringing, or the bell itself. Thus, Chaucer speaks of "corfew tyme." Shakespeare uses the word both for the evening bell (as in *Tempest*, 4, i. 40), and also for a bell rung at an early hour in the morning (*Romeo and Juliet*, 4, iv. 4)—

"Come, stir, stir, stir,
The second Cocke hath Crow'd,
The Curphew Bell hath rung, 'tis three a clocke";

while Milton says—

"Oft on a plat of rising ground,
I hear the far-off curfew sound."

Now "curfew" is plainly a descriptive term, and must originally have signified neither a bell nor a time of day, but an appliance for covering the fire; and, fortunately, examples of this appliance still exist, though they are decidedly few in number. It will be seen from the accompanying illustrations that the curfew is a hood-shaped, metal appliance, and that it obviously served as a cover of some kind. The surviving examples are fashioned from thin sheets of latten or copper, and they are ornamented in varying degrees with repoussé work, with or without supplementary chasing.

As to the precise function or functions of the curfew there is much uncertainty. Mr. Miller Christy, a leading authority on old hearth appliances, believes that it served a twofold purpose—namely, to keep the ashes on the open hearth from becoming quite extinguished during the night, and to prevent glowing splinters thrown off during the minor explosions, so liable to burning logs, from setting fire to the house. At the time the curfew was in use it was the aim of the housewife to keep the fire in all night, owing to the difficulty of lighting it again. It is supposed, therefore, that, before the retirement of the household, the embers were carefully heaped together and the curfew then placed over them, thereby lessening combustion but

No. I.—CURFEW IN HASTINGS MUSEUM WIDTH 18 IN.

admitting sufficient air to keep the fire alive. In the morning the curfew was removed, and, after opening out the ashes to expose the interior of the heap, the fire could be kindled by gentle blowing.

But the use of the curfew was not essential to keep the home fire burning, since this end can be achieved by simpler means. In the old days of peat or wood fires the ashes were allowed to accumulate until a large heap was formed — about sufficient to fill a wheelbarrow of moderate size— and by cunningly "banking" the heap at bedtime the ashes in the interior retained enough heat to light a wisp of straw or a bunch of "scrutch-wood" (the fine ends of faggots) upon gentle fanning with the bellows or the breath. By this easy device hearth-fires were formerly preserved from extinction for long periods, and the practice still obtains in some places, as at the Warren Inn, near Moretonhampstead, Dartmoor, and the Chequers' Inn, Osmotherley, Yorkshire. Hence the argument that this archaic object was intended to ensure a continuity of fire is not very conclusive.

No. II.—THE HASTINGS CURFEW, SHOWING INTERIOR

Was, then, the curfew used simply to cover up the ashes at night as a precaution against the risks of fire? The question cannot be safely answered by an unqualified affirmative. If this was its sole use, why is the object of such small size (specimens vary in width from about 12 to 24 inches)? Why was it so thin? And why was it not made of iron, which is both cheaper and better fitted to resist heat than either brass or copper? The ashes on the great open hearths could not be enclosed by the curfews that have come down to us, and the nature and thinness of the materials employed are badly suited to withstand heat.

It remains to add that a further suggestion has been made that the curfew was used as an oven for the baking of a special kind of cakes. According to this view, when the housewife wanted to bake her cakes she brushed aside the ashes, leaving a clear space on the hottest part of the hearth, and having put the cakes in position, she covered them with the curfew. The heat, conserved by the curfew, was sufficient for the special baking required. If the curfew ever was put to such a use, this cannot have been its original purpose, as the name itself is sufficient to prove.

It is to be hoped that readers of THE CONNOISSEUR will be able to throw light upon this obscure but deeply interesting appliance.

* * * * *

The warming-pan is familiar enough to everyone from numberless survivals, but the same cannot be said of a contemporary and kindred object—the bed-waggon. The latter was never in such general use as the former, and being both cumbrous and devoid of ornament, few examples have escaped destruction. Now and again, however, in turning out the lumber-rooms of old-established families, a long-forgotten bed-waggon comes to light, and provokes no little speculation as to its former use, which, it must be confessed, is not very obvious from appearances.

It is commonly but erroneously supposed that the bed-waggon was the precursor of the warming-pan. The fact is that they were both used during the same period, but for different purposes. While the

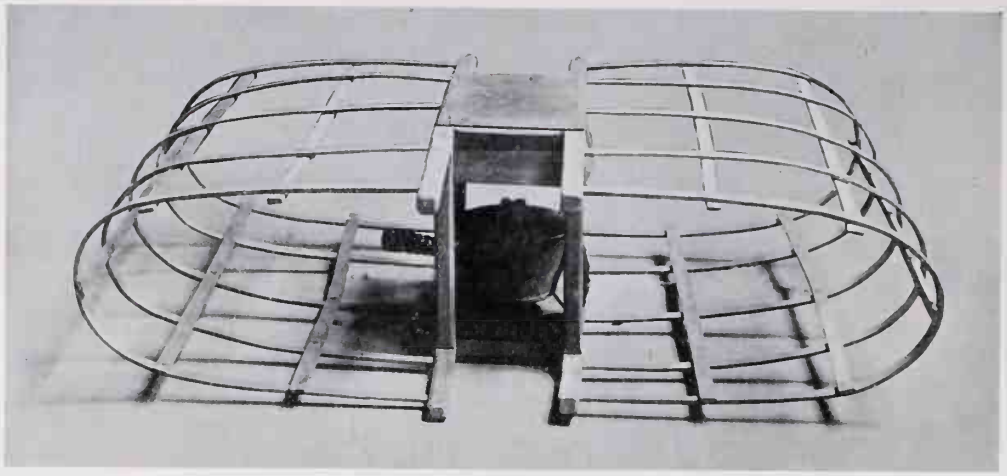
warming-pan was brought into requisition just before going to bed on cold nights, the waggon was only used when a bed had long remained unoccupied, and thus might be damp. The purpose of the warming-pan was merely to air a bed to obviate the discomfort of cold sheets; that of the waggon was to dry a bed thoroughly, and this required that the contrivance should be inserted for some time before the bed was slept in.

No. III.—CURFEW IN THE POSSESSION OF MR. WILSON CREWDSON, F.S.A., ST. LEONARDS WIDTH 19 IN.

First, the bed was "broken" (*i.e.*, opened) and the waggon placed in position, with its longer axis in the same direction as that of the bed. Next, the brazier was filled with hot charcoal, the lid was put on, and the bed-coverings were replaced, care being taken that no portion should come too near the brazier. As the closing of the bed shut out air, the charcoal slowly cooled down, and the brazier seldom became dangerously heated, although, of course, the bed needed a watchful eye. Lastly, when the careful housewife had satisfied herself that every trace of damp had been dispelled, the waggon was removed.

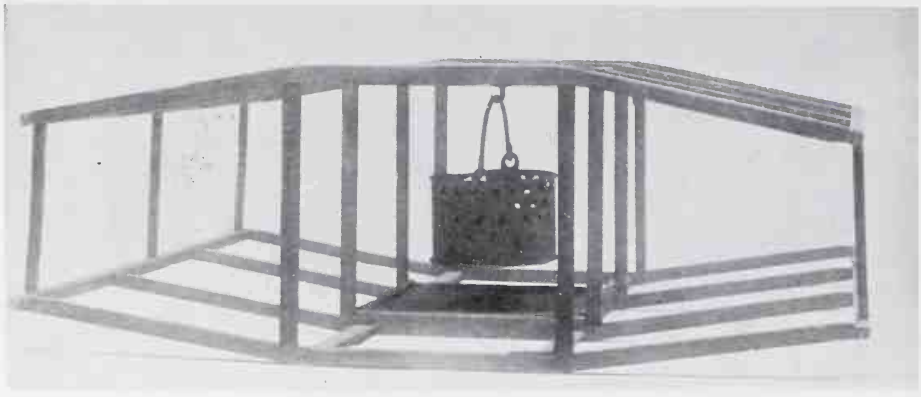
No. IV.—CURFEW IN THE POSSESSION OF MR. GEORGE WILLSON, ST. LEONARDS WIDTH 14 IN.

Some bed-waggons are constructed throughout of oak; in others the main framework is of oak, and the laths are of ash, chestnut, or other wood. Above and below the brazier—which may or may not have its sides perforated—is a shallow tray of sheet-iron. Although bed-waggons closely resemble one another in their chief features, they

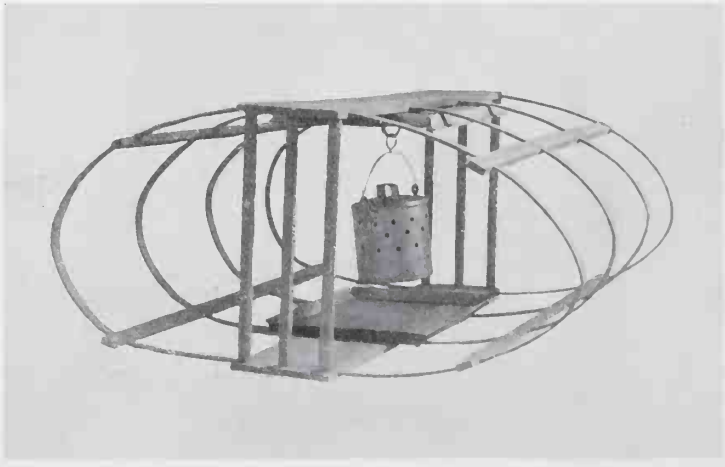


No. V.—BED-WAGGON IN HASTINGS MUSEUM DIAM. 47 IN.

nevertheless present an astonishing amount of variation in details. Indeed, one very rarely finds two specimens precisely alike. This is what might be expected, for they were not made wholesale in factories, but singly by village carpenters and wheelwrights, and they vary in details because their makers worked independently and constructed the waggons according to their individual predilections.



No. VI.—BED-WAGGON IN THE RUSSELL-DAVIES COLLECTION, BRIGHTON MUSEUM
FROM A PHOTO BY MR. G. RUSSELL-DAVIES



No. VII.—BED-WAGGON IN THE HORNIMAN MUSEUM, FOREST HILL, S.E.
REPRODUCED BY PERMISSION OF THE CURATOR, DR. H. S. HARRISON

"The Pottery found at Silchester"
By Thomas May, F.S.A. (Scot.) The County Borough of Reading Museum and Art Gallery (Silchester Department)

THE important excavations conducted by the Society of Antiquaries at Silchester during the years 1890-1909 are well known to all archæologists, and especially to the students of Roman Britain. The investigations were carried out by experts with great thoroughness and accuracy, and revealed what a Romano-British city was like, showing its ground-plan, its buildings, roads, forum, baths, shops, and temples, so as to enable students to reconstruct the life of the city as it was in Roman times. Thus the Society of Antiquaries performed a great and important service, for which we cannot be too grateful. Moreover, the Society published in *Archæologia* voluminous reports of the progress of their work, containing elaborate maps and plans and illustrations, which constitute a mine of information for those who desire to know something of the Roman occupation of Britain. Silchester, the Calleva Atrebatum, in Hampshire, was an important city of Southern Britain. It was surrounded by a wall, which still stands to guard the precincts. To it several of the main roads led. It was never a military station. It had a fine forum and basilica, a Christian church, some dye-works, and numerous houses of the courtyard and corridor type. With the exception of the forum, which was excavated in 1871, the whole area was grass or arable land until the Society's operations, commenced by the generous

NO. I.—SOUTHERN GAULISH TERRA SIGILLATA BOWL

permission of the noble owner, His Grace the Duke of Wellington, and in the course of nineteen years every part was uncovered, with the exception of the portion on which the church, surrounded by the churchyard, stands. It has now reverted to its original condition, as it was found necessary, much to the regret of many, to cover again the foundations that had been laid bare, so that there are now no signs of the buried city save the surrounding walls.

No. II.—SOUTHERN GAULISH TERRA SIGILLATA BOWL

The treasures discovered were, of course, numerous, and consist of pottery, coins, metal, bone, glass, stone, and other portable objects. These have been deposited by the noble owner in the Municipal Museum at Reading, and form a well-known and important collection, of which Mr. Mill Stephenson, F.S.A., who for many years conducted the excavations, is one of the honorary curators. Mr. Thomas May, whose valuable work on the York pottery was favourably reviewed in THE CONNOISSEUR some years ago, was invited to prepare a descriptive account of the Silchester pottery, which has been published by the Corporation of Reading in a very attractive form, with a wealth of illustrations. All students of Roman antiquities will be grateful to the County Borough of Reading for their enterprise in publishing this work in so lavish a manner, and to the author for his very full and learned description of this unique collection. It is of special interest, as it covers the whole period of the Roman influence from the time of Cæsar's invasion in 55–54 B.C. down to the withdrawal of the legions about A.D. 409. It is also one of the most complete and unmixed collections of whole vessels, derived from a single site, to be found in this country.

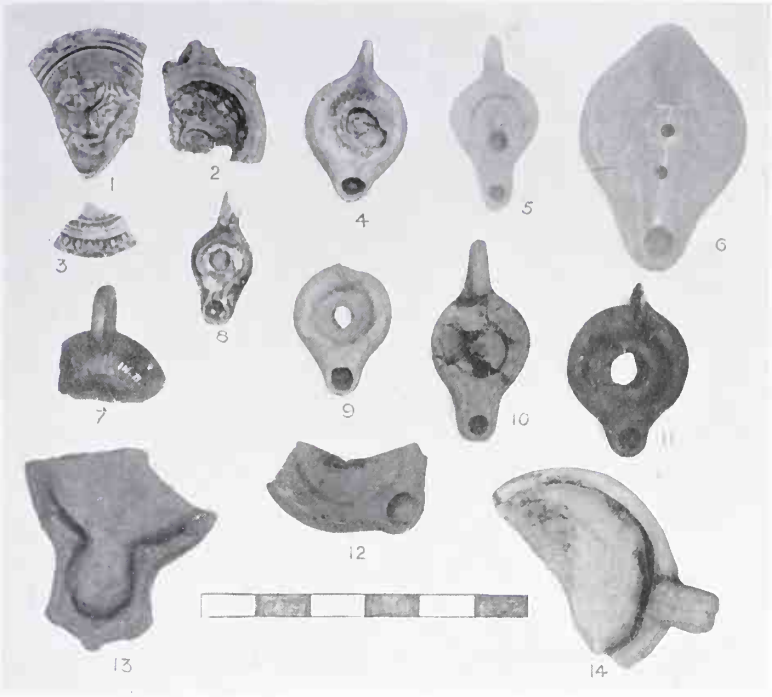
There is a large amount of pre-Roman pottery, showing that Calleva Atrebatum was inhabited previous to the Roman occupation, a fact that confirms the evidence to be derived from the irregular formation of the city walls, which follow the course of the rampart and ditch constructed by the early inhabitants. Mr. May points out that the Romans introduced the mechanically driven potter's wheel for fashioning the clay into perfect shape, the practice of washing, purifying, or levigating the clay to render it more plastic, and the two-storied oven in which the vessels were baked separately from the fuel, and more completely, owing to the more evenly distributed and higher temperature. The methods adopted by them for glazing, colouring, and moulding are well described by the author, who thoroughly

understands his subject, and is fully acquainted with all the modern theories and investigations of other experts.

Silchester, in Northern Hampshire, was no isolated, barbarous British town, but the presence of so much Arretine Terra Sigillata ware shows that its inhabitants imported costly luxuries in considerable quantities from Italy and Northern Gaul at the beginning of the Christian era. We have examples also of enamelled or lead-glazed ware, varnished, black slip-glazed ware, coloured slip-coated, graphite-coated, bronze-flaked, painted, and stamped wares, Belgic terra nigra, and an endless variety of other specimens of the potter's art. Not the least interesting are the numerous potters' stamps and graffiti. There are eighty-eight plates, each of which depicts several examples, and these are carefully described. We are permitted by the Museum authorities to reproduce several of these interesting illustrations.

No. i. shows a Southern Gaulish Terra Sigillata bowl of an interesting character. This style of red-glazed pottery is commonly known as Samian, but Mr. May and other experts have abandoned that term, for several good reasons. We notice the zone of small animals and human figures forming three separate groups; a nude figure holding a dog in a leash, and hunting scenes with dogs, roebucks, and deer.

No. ii. is another Terra Sigillata bowl from Southern Gaul. The decoration is distributed in alternate panels and arcading, and within the panels are seated female figures.



No. III.—COLLECTION OF HAND-LAMPS AND HOLDERS

No. iii. is a collection of hand-lamps and holders. On the first of these is a medallion containing a bust of Ceres or Fortuna, fully draped, holding a cornucopia.

No. iv. shows examples of black slip-glazed ware, ornamented *en barbotine*, being drinking-cups or beakers of thin, hard clay with black to bronze-green glaze of glossy metallic lustre. They are decorated with leaves on winding stalks. These illustrations show the style of the production of the plates in the work, and this, together with the printing of the letterpress, does great credit to the Holybrook Press of Reading, which is conducted by Messrs. Poynder & Son. Mr. May is to be heartily congratulated upon the production of a work which is the result of infinite labour and pains, erudition and research, and which will be of immense service

to all students of ancient pottery. He expressed his obligations for constant co-operation to Mr. T. W. Collyer, the learned and courteous superintendent of the Reading Museum, who has contributed greatly to the success of the institution, and who is always pleased to show the contents of his collections to all visitors who require his aid. This museum, owing to the Silchester discoveries, is one of the most important in Southern England for the study of Roman antiquities, and this volume is a magnificent guide to one section of its contents. The list of authorities referred to in the work embraces all that has been written on the subject by experts in England and on the Continent, and is evidence of the wide reading and thorough knowledge of the author of this valuable work.—P. H. D.

No. IV.—BLACK SLIP-GLAZED WARE

NOTES & QUERIES

[The Editor invites the assistance of readers of The Connoisseur *who may be able to impart the information required by Correspondents.]*

Unidentified Portrait (No. 226).

Dear Sir,—I shall be much obliged if any of your readers can throw any light on the picture I have endeavoured to describe, as follows:—A picture at Nuthall Temple, Notts., believed to be of Lavinia Fenton, Duchess of Bolton, attributed to William Hogarth. Bust, low lace-edged dress, lace on sleeves, pearls on her bosom and down her front, also on her sleeves; pearl bracelet on her left arm. Black mask in her left hand, which is lifted up to the level of her face. Fur cuff on her right arm. Cinnamon-coloured dress, panniered. Black hair, lace cap. Size of canvas, 36 in. by 26 in.

Yours faithfully, (Rev.) R. Holden.

Antique Barometer (September, 1916).

Sir,—Your note *re* old "weather glass" is to me most interesting, as a few years ago I purchased a similar one from a dealer in Holland. There is, however, a very fine one in the King's drawing-room in Hampton Court Palace, which was made by the celebrated clock and watch-maker, Daniel Quare, London, who was born in 1649 and died in 1724. He also made the twelve-month clock for King William III., which is in the same palace. These two pieces are worth seeing.

Yours obediently,
F.S.A. Scot.
(Dundee).

Stained Glass (July, 1916).

Sir,—After Mr. Timbrell's satisfactory and interesting explanation of Mr. Keith Murray's glass portrait of Canon Lawrence Tucher, it is surprising that he should have been puzzled by the word "plebanus," which means "parish priest" or "incumbent." It is specially frequent in Italy in the Middle Ages and later, though it has been ousted in modern times by "parroco." In the vernacular it appears as "pievano," corresponding to the "pieve," or parish church, as opposed to a collegiate or monastic church, often occurring in place-names—Pieve di Cadore, the birthplace of Titian, is a familiar instance—especially in conjunction with the name of the patron saint—Pieve di San Giacomo, di San Stefano, etc. Its origin is the Early Christian expression "plebs Dei," "the people of God," for the congregation of the faithful.

Yours faithfully, G. McN. Rushforth, F.S.A.

(226) UNIDENTIFIED PORTRAIT

Unidentified Painting (No. 227).

Gentlemen,—I enclose a photo of an old picture purchased by myself at a sale of old furniture in Florence eight years ago. The picture was the property of an Italian architect living near Imprunetta, who died in 1886. By the best recollection of members of the family, it had been in his possession since 1840 or 1845, and had hung in the house ever since his death. It is painted on very old brittle canvas, covered with a red paste filler, and some time in its life has been remounted on a wood panel, the appearance of which leads me to

believe it is not older than fifty years at the most, as it is in very good condition. It is white walnut, beach or sycamore.

The picture evidently was once on a canvas stretcher, as a retouched split is apparent all round, about one inch from the edge, and the original surface goes over this crack, showing that the stretcher was not the original mount. The left hand, grasping a staff, has been almost entirely retouched, and two round holes about the size of a halfpenny have been filled and retouched in the beard, otherwise the original handling remains. The work is done in a very rich, vigorous style.

Since the photo was taken I have had the canvas cleaned, and the effect is much more clear. A fine halo over the head does not show in the photo at all.

Could any of your readers aid me in establishing the date or author of the painting?

Very truly yours, R. L. JERWILLIGER
(Chicago, U.S.A.).

(227) UNIDENTIFIED PAINTING

UNIDENTIFIED ENGRAVING (No. 228).

DEAR SIR,—I should be glad if any of your readers could inform me as to the subject of this engraving, which I believe to be after Adam Buck. Any reference as to the identity of the engraver would also be welcomed.

Yours faithfully, ALFRED T. WEST.

SNUFF-BOX FOUND AT MESSINES.

DEAR SIR,—It seems more than likely that "New Reader" is right in supposing that the inscription on the snuff-box has some modern historical and political significance. The crowned figure seated on a throne is at first sight "KON BALT" (*i.e.*, King Belshazzar), for not only are the three words of the inscription identical with those in the interpretation given by Daniel to that king (MANE—God hath numbered thy kingdom and brought it to an end; THEKEL—Thou art weighed in the balances and found wanting; PHARES—Thy kingdom is divided and given to the Medes and Persians), but the hand described in Daniel v. 5 is depicted holding a quill pen and completing the last letter of PHARES. But, examining the costume closely, one must be struck with the fact, which is evident in spite of the crudeness of the drawing, that it is that of a modern European monarch. If the box had been carved a century earlier, this

OY WITH HAWK AND LEASH
Y JOANNES VAN NOORDT
n the Wallace Collection

[Photo Mansell

PUBLIC LIB

would not have been remarkable, but at the end of the eighteenth century it is hardly likely that Belshazzar would have been drawn in the long hose, frock-coat, and lace cuffs of the period. Neither would we expect a scriptural subject on a snuff-box unless it had some political application:—(*a*) the place where the box was discovered, (*b*) the ornaments on the regalia, and (*c*) the date 1774 enable us to guess the meaning of the picture and identify the person of whom Belshazzar is a type. (*a*) The box was discovered at Messines, a small town in West Flanders, about three miles from the French frontier, and eight miles south of Ypres—in Belgium indeed, but near enough to France for the inhabitants to take an interest in French politics. The artist may have been a French refugee, although "Kon Balt" in the inscription would incline us to reject this suggestion. (*b*) The ornaments on the regalia are unfortunately rather indistinct, but the roundels on the mantle seem to contain fleurs-de-lys, and the sceptre terminates in a fleur-de-lys. Thus our attention is directed to French history. The figure represents a French king, to whom the same solemn warning is offered as to Belshazzar. But which French king? This brings us to (*c*) the date 1774. Louis XV. died of malignant small-pox in May, 1774, and was succeeded by his grandson, Louis XVI., who was beheaded in January, 1793, at the demand of the Parisian populace. It is not easy to decide whether the king on the snuff-box is intended to represent Louis XV. or his successor, but if the artist regarded Belshazzar as a type of the king he had in mind, the cap fits Louis XV. rather than his grandson. The morality of Louis XVI. was not questioned even by his enemies, while Louis XV. is everywhere described as a monarch who drowned all thought of his duties as a sovereign in unrestrained debauchery. The infamous establishment called the Parc aux Cerfs, near Versailles, which was neither more nor less than a seraglio, was his favourite retreat. Madame de Chateauroux, the Marchioness

(229) PAINTING BY GREUZE

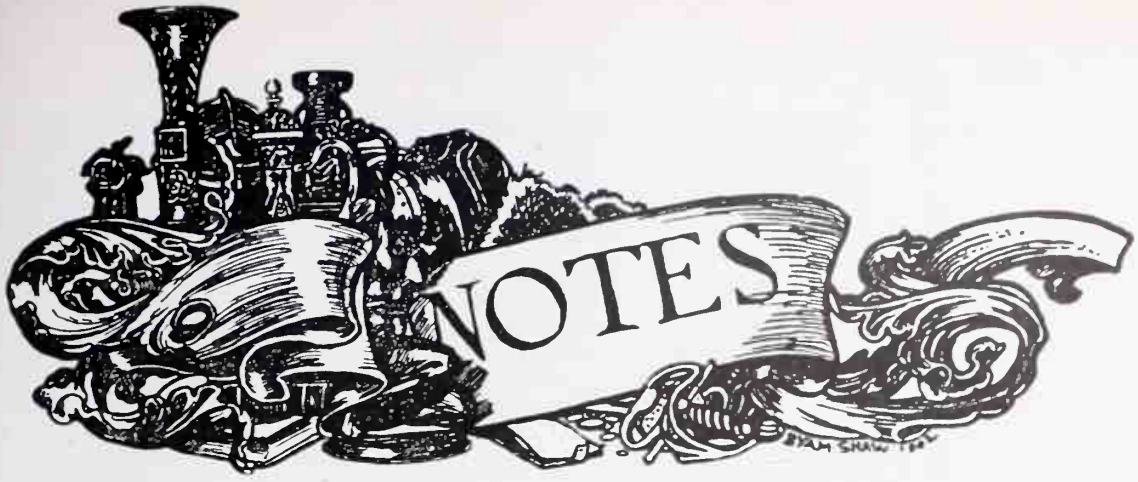
de Pompadour, and the Countess du Barry, each of whom in turn enjoyed the royal favour, were more concerned with matters of state than their master, but always for their own advancement. Belshazzar, feasting "with his lords, his wives, and his concubines" (Daniel v. 2), was an obvious type of this wretched wastrel, who occupied the French throne for more than half a century. No wonder that history was able to record that "his remains were buried amid the scarcely suppressed contempt and maledictions of the people." We might also add that, seeing how much the French people had suffered at the hands of royalty in the past, we are not astonished that those who attacked the principle of authority in all its bearing were readily listened to, and were accepted as guides to something better.

Before closing this letter, which is already longer than I had intended it to be, I would point out that Messines is only eight miles from Ypres, and had, therefore, a century and a half before felt the full influence of Jansenius, Bishop of Ypres, who attempted to reform the Church of Rome from within. He had come into bitter conflict with the Jesuits, a conflict which was continued by his followers long after his death in 1638. "The Jansenists acquired considerable political influence; for the court having espoused the Jesuit side, the opposite faction was the natural resort of all who were disaffected to the government" (*Smith's Student's France*, p. 462). This, added to the fact that the reform of morals was professedly the aim of the Jansenists, is evidence in favour of supposing that the design on the snuff-box was the work of one of this party.—Yours sincerely, W. F. JOHN TIMBRELL.

(228) UNIDENTIFIED ENGRAVING

PAINTING BY GREUZE (No. 229).

DEAR SIR,—I shall be greatly obliged if any of your readers can throw light on the history of a very pleasing example of Greuze which has come into my possession. It is still upon the original strainer of the period, and has not been re-lined. It is a well-known subject, and I believe the artist painted more than one version of it.—Yours truly, ENQUIRER.



Japanese Tsuba

THE bronze tsuba, or sword-hilt, here represented, is exhibited in the Pitt-Rivers Museum at Farnham, North Dorset. It was purchased by General Pitt-Rivers, F.R.S., at Sotheby's sale on June 5th, 1885; price £8. The specimen is of fine workmanship, and some of the raised work is in gold. It measures $3\frac{1}{4}$ in. by 3 in. This tsuba illustrates the legend of a learned man, Daruma-sama, who shut himself up in a rice-store for eight years to study, and gave out that the house was haunted. The owner sent men to repair the walls, which were falling in, and Daruma takes this method of stopping the interruption.

The Leon Collection

SINCE my article on the Renaissance bronzes of the Leon collection appeared in your issue of September, two points have come to my notice of such interest that I think it may be worth while to call attention to them. A Dublin reader has suggested to me that the bronze of a naked youth, in centre of illustration No. X. (facing page 22) of that issue, with vine leaves and berries in his hair, and wreathed round his loins, may have been inspired by the famous and much disputed *San Giovannino* of the Berlin Museum.

This figure, together with the *Sleeping Love*, belonged to the period of Michael Angelo's stay in Florence, in the summer of 1405. Believed to be lost, it was discovered by Dr. Bode at Pisa in 1874, established by him at some length in his great work on Italian sculpture, and located in the Berlin Museum. Comparing the two figures, the similarity in pose and composition is very striking. I may add that my Dublin reader has himself "what appears to be an identical bronze, $11\frac{3}{4}$ inches from head to foot," with that in the Leon collection, and believes it to be of Florentine work. Another example of this figure is, however, in the Victoria and Albert Museum (height, 17 inches), from the Salting Bequest, and there described as "Bacchus, statuette in bronze, Venetian, late sixteenth century."

The second point to which I would call your attention is the centre figure, No. vii., *Venus with Mirror* (page 21), of the same notice. Since writing this article it has come to my knowledge that there was a very similar figure in the collection of Edward Simon, of Berlin—the only marked difference being in the top of the head (the cranium being much flatter in Mr. Leon's figure) and the treatment of the hair, though there are fine *nuances* of difference in the modelling of the torso and limbs. Dr. Bode, in his *Italian Bronzes of the Renaissance*, attributes this Venus of the Simon

JAPANESE TSUBA ILLUSTRATING THE LEGEND OF DARUMA-SAMA

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collection to a late imitator of Antico.

Pier Jacopo Bonacolsi, known as Antico (1460-1528), is one of the finest masters of small bronzes. Among his best works I should consider the *Apollo* and *Crouching Venus* of the collection of the late Mr. Pierpont Morgan. He was profoundly influenced by the antique spirit, and this may have given him his artistic pseudonym.

SELWYN BRINTON.

A Sixteenth-Century Fresco Painting

SHORTLY after the commencement of the war, the Richmond Branch of the British Red Cross Society started a hospital for wounded soldiers in a house named "Old Friars." Subsequently, the War Office authorities having expressed a wish for the hospital to be enlarged, the adjoining house, "Abbotsdene," was added to it. These two houses, which face Richmond Green, were probably built towards the end of the reign of James II., as a leaden head of a rain-water pipe on "Old Friars" bears the date 1687; they stand upon part of the site of the House of Friars Observant, founded by Henry VII. in 1499 and suppressed by Henry VIII. in 1534. This site was granted in 1572 to Percival Gunston and his heirs, and in the Parliamentary Survey (A.D. 1649–1653) is the following entry: "On the outside of the said galleryes adjoyning thereunto is one pile of building called the fryers, conteyning three roomes belowe stayres, now used as a chandler's shop, and fower handsome roomes above stayres." The "galleryes" mentioned refer to some outlying premises connected with the old palace, which stood between Richmond Green and the river.

In order to form means of communication between these two houses a doorway had to be made. In the course of operations it was discovered that each house had a separate wall of brick standing close together as far as the first floor; here, however, that of "Abbotsdene" stops, and above is oak timber-work and plaster, the space between the two houses being about twelve inches.

SECTION OF A SIXTEENTH-CENTURY FRESCO PAINTING AT "OLD FRIARS," RICHMOND

The plaster-work between the timbers facing "Old Friars" is decorated with strips of floral fresco painting of the late sixteenth century. The portion reproduced was removed and is now in the Richmond Public Library. The principal colours are red, blue, green, and a greyish white. The reds are still bright, but the blues and greens have turned almost black.

This decorated wall was evidently an interior one, and formed part of an earlier building: it is possible it may have been a portion of one of the "fower handsome roomes above stayres." The large cellars in both houses belong to earlier buildings, and in one of them is a fireplace with a Gothic arch.—H. M. CUNDALL.

"The Art of the Cofferer"

IT may interest your correspondent of the September CONNOISSEUR (NOTES, p. 47) to hear that the title of "Cofferer" as a Court official is mentioned in connection with the Maundy celebrations in the reign of Queen Anne, in the Treasury Minute Books preserved in the Public Record Office. Under date March 19th, 1701-2, a few days after the death of William III., we read:—"Send to the wardrobe to know how much the Charge of Maundy for 38 poor men will come to in the office. Send to the Cofferer and Trr. [Treasurer] of ye Chamber for ye Sick." See Treasury Minutes T. 29, vol. xiii., p. 138. It would be interesting to know of what date is the tomb to which Mr. G. Landfear Lucas refers.

The Maundy gifts at the period of which I speak still consisted of clothing and food as well as money, and would, therefore, come within the cofferer's jurisdiction.—HELEN FARQUHAR.

EARLY SEVENTEENTH-CENTURY OAK CHEST

Early Seventeenth-Century Oak Chest

THE oak chest here illustrated is noteworthy as being a very lavishly decorated specimen, on which the absence of plain surface does not seem to pall. It seldom happens that when a piece is so completely covered with decoration, both as regards carving and inlay, that the effect does not convey an impression of its being somewhat overdone, but in the present instance the result is both rich and pleasing. Dating probably from the early years of the seventeenth century, the sculpturing of the arabesques and scroll-work are singularly delicate and refined, contrasting somewhat oddly with the archaic character of the terminal sylvan figures which embellish the uprights. The usual wooden tray exists in the upper part of the chest, and there is also a curious detail in the shape of a small ivory lip in front of the lid, which just shows in the illustration. It is altogether a very handsome and interesting example, evidently designed and executed for a courtly or high-class household. The chest belongs to Mr. L. Walford, of Budleigh Salterton.—F. R.

Our Plates

THREE fine examples of eighteenth-century colour-printing at its zenith are comprised in the plates, *Mrs. Lorraine Smith*, by Bond, after Singleton; *The Cyprian Votary*, by William Ward; and *A Visit to the Grandfather*, by J. R. Smith, after the same. Smith also engraved the companion to the last-named, *Visit to the Grandmother*, from the painting by Northcote. The remainder of our plates this month are taken from pictures in the Wallace collection. Of those belonging to the Dutch school, *A Lady Reading a Letter* belongs to a class of subject for which Terborch had some affection. It was exhibited at the British Institution in 1819 and at the "Old Masters" at Burlington House in 1893, whilst the record of its sales extends back to 1776. It was purchased by Lord Hertford for £640 at the Casimir Périer sale in 1848, being then catalogued as *La Liseuse*. Although attributed at one time to Nicholas Maes on account of similarity of style, there is little doubt that the *Boy with a Hawk and Leash* is actually from the brush of another follower of Rembrandt, namely, Joannes van Noordt, or Noord. It is one of the two canvases of this subject at Hertford House, of which the ascription to Maes has been reversed in favour of the latter artist. The tinted oval drawing, *Portrait of a Young Lady*, by John Downman, A.R.A., forms a charming addition to the series of his works which have been produced by us. It is initialled J. D., with date 1781.

With reference to the plate of the *Honble. Lady Sinclair*, by Bovi, after R. Cosway, which formed one of the features of our September issue, we omitted to remark that the interest of the print is greatly enhanced by its scarcity.

IN THE SALE ROOM

The Salomons Sale

MESSRS. KNIGHT, FRANK & RUTLEY held a successful sale at Norbury Park, near Dorking, on September 11th and four following days, when the Leopold Salomons collection was dispersed. The pictures possessed particular interest. The highest bid on the first day was made for Gainsborough's *Portrait of John Henry Wilson, ætat 16, 1786*, on which the hammer fell at 720 gns. The portrait, which was an oval, 28 in. by 23 in., was signed T.G. A water-colour by J. M. W. Turner, *A Mountainous Coast Scene, with Coach and Horses*, 12 in. by 12 in., realised 430 gns.; *Sarah, Lady Mexborough*, by the Rev. M. W. Peters, 29 in. by 24 in., from Lord Monson's collection, fetched 425 gns.; and a half-length of *An Officer, with Sword*, by Sir Joshua Reynolds, 29 in. by 24 in., 200 gns. By W. Collins, R.A., *A Coast Scene and figures*, 34 in. by 36 in., brought 310 gns.; and by Eugene de Blaas, 1887, *The Flower Seller*, 71 in. by 43 in., 300 gns. Other prices were as follows:—*A Girl Sketching*, by Greuze, 25 in. by 21 in., 272 gns.; *Portrait of Rosa Bonheur*, by Rosa Bonheur and E. Dubufe, 1857, 50 in. by 36 in. (from the Bolckow collection), and *The Bath of Venus* (in tempera), by Sir E. Burne-Jones, 52 in. by 18 in. (exhibited at Glasgow, 1889, and at the Guildhall, 1897), 250 gns. apiece; *A Peasant Girl*, by W. Bouguereau, 36 in. by 23 in., and *A Gallery Landscape, with Ferry Boat and Group of Figures on Bank*, by Richard Wilson, 51 in. by 73 in., 240 gns. apiece; *Portrait Group of William Hayley the Poet, Thomas Hayley the Sculptor, and another*, by G. Romney, 48 in. by 39 in., and the engraving by Caroline Watson, 200 gns.; *Venus and Cupid*, by Boucher, 39 in. by 56 in. (from the collection of the Earl of Lonsdale), and *Landscape and Highland Cattle: passing storm*, by Peter Graham, 17 in. by 26 in., 190 gns. apiece; *Portrait of the Duchess of Burgundy*, by Mignard (from the Lonsdale collection), and a three-quarter length *Portrait of a Lady in white low-neck dress*, Early English school, 29½ in. by 23½ in., in carved frame, 170 gns. apiece; *Portrait Group of a Nobleman (wearing the Chain and Badge of the Order of the Thistle), with his wife and two children*, by Adr. Carpentiers, 1767, 34 in. by 49 in., 160 gns.; *The Deserter*, by Frank Holl, 1874, 35 in. by 52 in., 141 gns.; *Garden Scene*, by G. Bogdani, 39 in. by 58½ in., 135 gns.; *The Guitar Player*, by Drouais, 1765, oval, 28½ in. by 24 in. (from the Lonsdale collection), 130 gns.; *Group of Bathers at a Stream*, by Watteau, 24 in. by 31 in. (from the same), 105 gns.; *The Connoisseur*, by Chardin, 25 in. by 21 in. (from the same), and *Portia*, by Sir E. J. Poynter, 26 in. by 19 in., 100 gns. apiece; *The Courtyard of the University, Cairo*, by L. Deutsch, 63 in. by 84 in., 92 gns.; and *Mariamna*, by Sir Luke Fildes, 1876, 26 in. by 18 in., 90 gns.

Amongst the furniture, a set of 12 Hepplewhite painted and gilt elbow chairs, open trellis backs, with decorated panels and flowers and doves, secured 220 gns.; and a Louis XV. tulip-wood escritoire, with ormolu moulding and angle mounts, fitted with writing-slide and drawer, on cabriole legs, 25 in. by 16 in., 165 gns. Two Kang-He vases and covers, enamelled in famille-verte with mountain and river scenes, figures, and flowers, 23½ in. high, made 145 gns.

Furniture

THE highest bid made for a piece of furniture during the Trevor Lawrence sale at Christie's on May 29th and three following days was £609 for a Louis XVI. library table of oak, veneered with ebony, mounted in ormolu, 6 ft. 3½ in. wide, stamped Montigny, ME. This was followed by a Japanese lacquer chest, with engraved metal-gilt mounts, 4 ft. 9 in. wide, on stand, which fetched £525. It had been in the collections of Cardinal Mazarin, the Duc de Bouillon, and Fonthill, and came from the Hamilton Palace collection, 1882. Six Charles II. walnut-wood chairs, with high backs pierced and carved with rosettes, shell ornament, and strap-work, on turned legs with X-shaped stretchers, covered in Italian cut velvet (from the collection of the Earl of Lonsdale, 1879: exhibited at the Burlington Fine Arts Club, 1915), realised £409 10s.; whilst four small oak chairs, carved with scroll foliage and cupids supporting a crown, cane-work seats, same period, and from the same collection, brought £178 10s. Also from the Lonsdale collection, a Georgian mahogany library table, 64 in. wide, secured £220 10s.

The property of the late F. W. Farrer, a Louis XVI. marqueterie commode, with five drawers, ormolu mounts, and a grey marble slab, 49 in. wide, was knocked down for £220 10s. at the King Street rooms on June 14th. From another source, an Adam mahogany side-table, and pair of urns on pedestals—the table, 7 ft. 6 in. wide, having a slightly rounded centre carved with rosettes and fluting, with metal-gilt rails, candle branches, and convex mirror at back; the urns, each 6 ft. 3 in. high, formed as oviform vases, mounted with metal-gilt festoons and pateræ, and supporting candle branches for three lights each—realised £462.

A settee, with walnut framework of Regence design, the seat and back with panels of old petit-point needlework (21½ in. by 39½ in. and 15 in. by 39 in.), the one depicting a harbour, signed N.S., 1718, and the other a river scene, fell for £210 at Christie's on July 11th. It came from the late Mrs. Milbank's collection, as did also five walnut chairs of 17th century design, with scroll arms and legs carved with foliage, the seats and backs

with panels of late 16th century Flemish tapestry, which brought £141 5s.

From the collection of Julian James, Esq., a mahogany knee-hole writing table, with numerous drawers, 6 ft. wide, secured £120 at the same firm's sale on July 13th; whilst amongst the miscellaneous properties, an old English lacquer cabinet, with folding doors enclosing drawers, and three drawers below, the whole decorated with Chinese landscapes, etc., in black and gold, with engraved metal-gilt furniture, 6 ft. 3 in. high, 3 ft. 6 in. wide, made £105.

The late General Clive's collection, which was dispersed by Messrs. Christie on July 20th, included a pair of Louis XVI. encoignures, with a drawer and one door in the front, veneered with tulip-wood and king-wood, with chased ormolu mounts, surmounted by Brescia marble slabs, 32 in. wide, stamped Machet, ME., which realised £357; a Louis XV. writing table, with three drawers, veneered with tulip-wood, with ormolu mounts, 65 in. wide, stamped J. C. Baudoin, ME., £315; and a Chippendale mahogany bedstead, the canopy carved with foliage and surmounted by vases, the posts fluted and carved with foliage, on claw feet, £86 2s.

A Flemish cabinet, belonging to the third quarter of the 17th century, with folding doors enclosing drawers and architectural centre, the interior mounted with copper plaques painted in oils with classical subjects in the style of Frans Francker the younger, attained the amount of £420 at the King Street sale of July 27th. It was the property of the late Miss A. M. Smith, and was an attractive piece, the paintings being set in repoussé silver and metal-gilt borders. Behind a looking-glass panel in the centre were small drawers, the fronts mounted with embroidery panels in silk and gold thread. The exterior of the cabinet was mounted with silver plaques repoussé, with Venus, Adonis, etc., in moulded ebony borders. The measurements were 4 ft. 8 in. high by 4 ft. wide. Belonging to the late J. W. Baxendale, a Queen Anne mirror, in gilt frame decorated with foliage and strap-work in plaster-work, and carved with eagles' heads at the sides, 6 ft. 3 in. high, 2 ft. 5 in. wide, fetched £162 15s.; another, nearly similar, 6 ft. 3 in. high, 2 ft. 8 in. wide, £152 15s.; a pair of others, in gilt frames, the tops carved with shells, foliage, and strap-work, 62 in. high, 26 in. wide, £147; and another pair, in gilt frames decorated with foliage and rosettes in plaster-work, and with a female bust, shell ornament, and eagles' heads at the top, 62 in. high, 38 in. wide, £94 10s. From various sources, a Sheraton cabinet of satin-wood and mahogany, with cylinder front, and writing-slide and cupboard below, and glazed folding doors in the upper part, carved with rosettes and a laurel festoon, and with a frieze of fluting round the top, 8 ft. high, 4 ft. 3 in. wide, sold for £115 10s.; a Chippendale mirror, in gilt-wood frame, carved with Chinese busts, flowers, and scroll-work, the upper part mounted with a canvas panel painted with men-of-war in a harbour, by C. Brooking, 44 in. high, 62 in. wide, £115 10s.; and a pair of Queen Anne oblong tables, decorated with foliage in gilt plaster-work, and with satyrs' masks in the centres, fitted as show-tables, 35 in. wide, £105.

Messrs. Dilley, Son & Read held a successful sale on September 8th and 9th, when the contents of "St. George's," Huntingdon, were dispersed. £590 was bid for a Louis XV. tulip-wood circular table, with cupboard and tier under, the panels inlaid with marqueterie illustrative of landscapes and figures in the Chinese taste, with pierced brass gallery and ormolu mounts, 13 in. diameter. Belonging to the same period a writing table, inlaid and banded with tulip-wood and satin-wood, with three drawers, on cabriole legs, chased ormolu mounts, 50 in. wide, secured the sum of £116; and a small commode of tulip-wood and king-wood, inlaid floral marqueterie, fitted with three drawers, with tier under, and ormolu mounts, £81.

Objets d'Art, Tapestry, etc.

A ROCK-CRYSTAL VASE, shaped as a ewer, with silver-gilt mounts chased with caryatid figures, seahorses, and a gryphon, and set with stones, 22 in. high, realised £100 16s. at Christie's on June 14th.

On June 30th, the second day of the dispersal of the Drane collection at Sotheby's, a plain, tall wine-glass, with a bead in the stem, on domed foot, finely engraved, on one side a crowned cipher formed of the letters I R, direct and reversed, and two verses of the Jacobite paraphrase of "God save Great James our King," and on the opposite side "God Bless the Prince of Wales," secured £85; and an Elizabethan wine-bowl, shaped as a mazer, formed of sections of iridescent shell (Turbo olearius), with silver-gilt foot and lip with engraved dog's-tooth edging, inscribed, "MEMORIÆ · CHRISTIANITATIS · ELIZABETHÆ · KIGHLEY · CONSANGUINIÆ · GVILIELMUS · WHELER · HERVEVS · TESTIS · INDIGNVS · CONSECRAVIT · DITTONIEE · IN · COMITATV · SVRRIE · SEPTEMBR, 1625," 2⅝ in. high, brought £60.

A pair of 16th century lead groups of Nessus and Dejanira, and Europa and the Bull, 15 in. and 13 in. high, fetched £110 5s. at Christie's on July 4th.

Two of the three original treaty belts which were presented to William Penn by the Indians were included in the sale of the Penn relics at King Street on July 10th, realising £86 and £70 respectively. The third was presented to the Historical Society of Pennsylvania by Granville John Penn, great-grandson of the founder of the state.

The collection of spurs formed by James James, F.S.A., author of *The Book of Spurs*, which had been on exhibition until recently in the Aylesbury Museum, was sold intact at the same rooms on July 13th, fetching £556 10s. The collection comprised 133 specimens, ranging from the Roman period to the 18th century.

The late General Clive's tapestry was put up at Christie's on July 20th. The top price paid was £2,047 10s. for an oblong English panel, 8 ft. high, 15 ft. wide, signed J. Morris, 1723, which was woven with a conventional design, in brilliant colours on a brown ground, of a vase of flowers supported by a scroll pedestal, with foliage, an eagle, a parrot, etc. A shield bearing the arms of Thomas Heath, M.P., and his wife, Catherine, daughter and co-heir of Arthur Bayley, of Mile End Green, was introduced in the upper border. The companion panel, which is almost identical with the one at

the Victoria and Albert Museum, and measures 8 ft. high and 8 ft. 9 in. wide, fell for £1,995. An upright panel of 17th century Brussels tapestry, with figures before the Temple of Hymen, 9 ft. high, 6 ft. 9 in. wide, was knocked down for £357; another panel of the same period, depicting travellers in a mountainous landscape, 7 ft. 4 in. high, 6 ft. 3 in. wide, £336; and another, with a quay scene, 7 ft. 4 in. high, 5 ft. 4 in. wide, £294.

A fine Point-de-France lace flounce, with a design of canopies, flowers, and scroll-work, 4 yds. 22 in. long, 20 in. deep, was sold for £199 10s. by the same firm on July 26th.

A fine pair of Charles I. gauntlets, of leather, with silk cuffs, richly embroidered in coloured silk stump-work, with figures of huntsmen, animals, etc., the junctions of gloves and cuffs covered with crimped pink silk, overworked with silk wire and sequins, 12¼ in. long, secured £102 at Sotheby's on August 2nd.

On August 3rd, a panel of 17th century Flemish tapestry, with a landscape and figures of animals, 8 ft. 9 in. high, 14 ft. 9 in. wide, realised £246 15s. at Christie's, and a large panel of early 17th century Brussels tapestry, representing the story of Cain and Abel, 12 ft. high, 17 ft. wide, £199 10s.

The following day saw the collection of Anglo-Saxon coins formed by the late Prof. A. S. Napier dispersed at Sotheby's. The top price was £85, bid for a penny of Wiglaf (A.D. 825-839), with bust (not in the British Museum Catalogue), which is said to be unique, and was engraved by Ruding & Hawkins. It came from the Cuff, Rashleigh, and Bascom collections.

Silver

THE property of Mrs. Leveson-Gower came under the hammer at Messrs. Christie's on June 28th, when a tazza, engraved with a racing scene and arms, and inscribed, "Won at Burford the 5th of July, 1722," 14 in. diam., by Paul Lamerie, 1722, 66 oz. 4 dwt., brought 155s. per oz. From another collection, four triangular trencher salt-cellars, by William Scarlett, 1717, 13 oz. 19 dwt., made 260s. per oz.; and a porringer, with straight sides embossed with leaves, 4¾ in. diam., 1680, maker's mark E W., with crown above and pellet below, 9 oz. 10 dwt., 100s. per oz. From various sources, and sold at per oz., a small square chocolate pot, with short spout and moulded borders, 9 oz. 7 dwt., secured 380s.; a porringer, with shaped sides, embossed with a lion, unicorn, and flowers, and with beaded S-shaped handles surmounted by busts, 4¼ in. diam., 1671, maker's mark D C., with a flower below, 7 oz. 15 dwt., 135s.; a plain tumbler-cup, engraved with a shield and mantling, 3½ in. diam., 1678, maker's mark I N., with a cinquefoil below in a heart, from the collection of Temple Frere, 1887, 5 oz., 125s.; and a plain cream-jug, Newcastle, 1734, 3 oz. 5 dwt., 108s.

The first day of the dispersal of the Drane collection, which took place at Messrs. Sotheby's on June 29th, included some interesting pieces of silver, including a collection of spoons. An evangelist spoon, with figure of St. Mark, London, 1559, fetched £66 "all at"; a hexagonal or diamond-top spoon, London, 1586, £62; a baluster-top spoon, gilt, London, 1560, £50; "The Master" spoon, the nimbus with radiating lines in relief, London, 1569, maker's mark F., enclosing T in a monogram, £44; and a monk's-head spoon, circular mark undecipherable at end of the stem, *circa* 1500-1520, £40.

The following prices were realised at Messrs. Christie's on July 19th:—A pair of cups with V-shaped bowls and one handle, 3¾ in. high, 1680, maker's mark I S., 15 oz. 11 dwt., 135s. per oz.; a plain oblong casket, the lid engraved with a coat of arms, 9 in. wide, *circa* 1660, maker's mark N W., with a cinquefoil and two pellets below in shaped shield (possibly Nicholas Weston), 18 oz. 10 dwt., and an oval bread-basket, the centre engraved with shells and trellis-work, with open basket-pattern sides and corded borders and handles, 14¼ in. wide, by Paul Lamerie, 1729, 37 oz. 15 dwt., 105s. per oz. apiece.

Books

THE library of the late G. W. Steves was dispersed by Messrs. Sotheby, Wilkinson & Hodge on May 25th and 26th. A feature of the sale was a collection of works by or relating to Francis Lord Bacon, consisting of some 77 lots, upon which the hammer fell for the inclusive sum of £405. A copy of the rare original edition of *Poems written by Wil. Shakespeare, Gent.*, with portrait by W. Marshall, and with the undated duplicate title, printed by "Tho. Cotes, & are to be sold by Iohn Benson, 1640," realised £190; whilst *Mr. William Shakespeare's Comedies, Histories and Tragedies*, published according to the true original copies, the second impression, with the Droeshout portrait, folio, "Printed by Tho. Cotes for Robert Allot...1632," secured £80. A first edition of Robert Herrick's *Hesperides*, with frontispiece by Wm. Marshall, containing portrait of Herrick, from the Rowfant Library, with F. Locker's "Jester" book-plate, some pagination cut into, 8vo, "Printed for John Williams and Francis Eglesfield, 1648," made £136.

Messrs. Sotheby offered the library formed by Miss F. M. Richardson Currer, afterwards the property of Lt.-Col. Sir Matthew Wilson, Bart., M.P., from May 31st to June 2nd. On the first day, £200 was bid for a first edition of Miles Coverdale's *Biblia*, in black letter, 1535. The sensation of the second day was provided by the collection of historical MSS. formed by John Hopkinson (1610-1680), consisting of 39 vols. in folio and 3 in quarto, uniformly bound in russia, with Miss Currer's ex-libris. The compiler, who attended Sir Wm. Dugdale in his visitation of Yorkshire, has included many documents dealing with the history and genealogy of that county, and also a number of other interesting papers, including a number of Royalist poems, amongst which is "A Sonnett upon the Pittifull burning of the Globe-Playhouse in London." The set was eventually secured by a bid of £310. The correspondence of Dr. Richard Richardson, 1663-1741, of Bierley Hall, near Bradford, Yorks., brought £200 on the third day of sale. It included letters from many of the most distinguished botanists and antiquaries of the period, and also letters

A VISIT TO THE GRANDFATHER

BY J. R. SMITH

AFTER WILLIAM WARD

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addressed to his son, Richard Richardson, 1741-1777, comprising nearly 700 documents in all, mounted and bound in 12 folio volumes, with Miss Currer's book-plate. It was interesting to note the presence of 13 communications from Gerard van der Gucht to the younger Richardson, mostly referring to sales of pictures.

The late Algernon Charles Swinburne's library was brought under the hammer at the same rooms on June 19th, 20th, and 21st. A presentation copy to Swinburne, with autograph inscription, signed by Wm. Morris and Edward Burne-Jones, July 12th, 1896, of *Geoffrey Chaucer's Works*, edited by F. S. Ellis, one of 425 copies, printed in black and red, with 87 designs by Burne-Jones, ornamental borders and initials, original boards, uncut, roy. folio, 1896, realised £131; a presentation copy of R. Browning's *The Ring and the Book*, first edition, 4 vols., green cloth, 1868-9, with autograph inscription, "Gabriel Dante Rossetti, from his affectionately ever R.B., Dec. 1, '68," £40; and a presentation copy of D. G. Rossetti's *Poems*, first edition, cloth gilt, uncut, with autograph inscription to "Algernon Swinburne from his affectionate friend, D. G. Rossetti, 1870," £69.

Queen Elizabeth's Prayer-book, *A Booke of Christian Prayers, collected out of the Antient Writers*, etc., with portrait of Queen Elizabeth on title-page, and every page ornamented with woodcuts from the designs of Dürer, Holbein, etc., in the original calf, with gilt device and initials M.A. on sides, green ties, "At London, printed by Iohn Daye, 1578," made £45 10s. on June 28th, the third day of the sale of Capt. H. L. Archer Houblon's library at Messrs. Sotheby's.

Six A.Ls.S. from Charles Dickens to Francesco Berger, the composer of the music to Wilkie Collins's *The Frozen Deep*, reached £34 at Messrs. Puttick & Simpson's on June 29th. They were bound in a 4to vol. with portraits of the two correspondents, an explanatory note by Berger, and a play-bill of the performance on January 6th, 1857. The dates of the letters were all in 1857, with the exception of one in 1861.

Messrs. Sotheby's MSS. and book sale of June 29th opened with the property of Mrs. Isabel Brocklesby, elder daughter of Andrew Chatto, to whom many of the letters were addressed. A first edition of Swinburne's *Siena*, in the wrappers, with MS. note, "This is the genuine first impression—imitations have been produced.—A. Chatto," with the original transcript of the poem, from which the first fifty copies were printed for presentation, in the autograph of Swinburne's secretary, John Thomson, 1868, realised £134. The property of a gentleman, two thick 8vo vols. containing a number of letters from contemporaries to Thomas Purnell, 1834-89, including some from D. G. Rossetti, Swinburne, Froude, Sir Richard Burton, Whistler, etc., and 13 pen-and-ink drawings of famous contemporaries, all signed with initials, by Alfred Bryant, fetched £100.

The fifth portion of the famous Huth library came under the hammer at Messrs. Sotheby's on July 4th and three days following, which brought the total of days up to 33. The first item to realise a sum of importance was a large copy of *Johannes von Monteuilla Ritter* (Strasbourg, 1483), a first edition of this translation, which fell for £150. Manning and Bray's *History and Antiquities of the County of Surrey* (1804), with nearly a thousand extra illustrations in the form of prints and drawings, realised £190. What is perhaps the only perfect copy known of the first edition of Bishop Hilsey's *Manual of Prayers* ("imprinted at Lōdō in fletestrete by me John Wayland in saynt Dūstones parysh at the signe of the blewe Garland next to the Temple bare," 1539) aroused interest, the hammer falling finally on a bid of £560. The unique black-letter tract, *Here begynneth the lyfe of Saynte Margarete* ("Emprynted within Temple barre . . . at the syne of the George by me, Rober Redman," *circa* 1530), which was discovered by Dr. Bliss at Taunton in 1834, realised £132; *The Scourge of Villanie. Three Books of Satyres. Persevs*, first edition ["printed by I. R(oberts), & are to be sold by Iohn Buzbie, in Paules Church-yard, at the signe of the Crane," 1598], with Jean Barbier's *Observations upon the Lives of Alexander, Cæsar, Scipio, newly Englished* ("printed by A. Islip for John Jaggard," 1602), the two in one vol., orig. limp vellum, sm. 8vo, £110; and an uncut copy of J. Marston's *Parasitaster, or The Fawne* ("printed by T. P. for W. C., 1606"), first edition, 8 in. by 6 in., and one of the only two copies apparently recorded, £100.

The big prices of the thirty-first day were inaugurated by £180 bid for a first edition of Peter Martyr's *De Orbe Nouo Decades* (1516); whilst the same author's *De Orbe Novo, Decades Octo*, with a folding spherical map of America (1587), brought £155; and *The Decades of the Newe Worlde, or West India*, translated by Richard Eden, first edition (London, Edwarde Sutton, 1555), £145. *The Martyrologie in Englysshe, after the vse of the churche of Salisbury*, first edition, "Imprinted in Fletestrete at the signe of the sonne by Wynkyn de worde," 1526, realised £202; *A Relation of Maryland*, including the map which is frequently wanting (London, 1635), £160; *Massuccio Salernitano Novellino*, second edition (1483), £115; *The Faith of the Fathers*, first edition (Boston in New-England: Printed by B. Green and J. Allen, 1699), £100; C. Mather's *Duodecennium Luctuosum* [Boston: Printed by B. Green, for Samuel Gerrish, at his Shop on the North-side of the T.(own) House, 1714], £265; Mather's *A Brief History of the Warr With the Indians in New-England*, first edition [Boston (Mass.): Printed and Sold by John Foster over against the Sign of the Dove, 1676], £400; Matthew Mayhew's *The Conquests and Triumphs of Grace*, first edition, uncut, with dedication to Sir William Phipps, Governor of Massachusetts, the Lieutenant-Governor, etc., by the author, dated from Martha's Vineyard, June 18th, 1694, and preface by Sir Nathaniel Mather (London, "for Nath. Hiller," 1695), £155; and Brian Melbancke's *The Warre betwixt Nature & Fortune*, the original and only early edition (London: Roger Warde, 1583), £225.

BURLINGAME PUBLIC LIB.

Local War Museums: a Suggestion

By the Editor

A CASE of English naval and military medals always associates itself in my mind with the lofty sculpture-crowded aisles of Westminster Abbey and St. Paul's Cathedral. These stately shrines house the national memorials to great admirals and generals who directed England's forces on sea or land, but for the minor officers and rank and file, who constituted the individual units of those forces, no statues are erected, and their bones lie amid less hallowed surroundings. Their most permanent memorials are the medals they won—those little plaques of metal, generally of inartistic design and little intrinsic value, yet worthy of all reverence as records of iron courage and heroic self-sacrifice, gained at the hazard of life and limb. The posthumous fame of the vast majority of England's soldiers and sailors rests on the preservation of these little tokens: and thus the collector's medal cabinet constitutes their Valhalla, a shrine distinguished by no such hallowed environment as St. Paul's or Westminster, immeasurably inferior in dignity and beauty, yet containing the memorials of a courage and patriotism the same in kind, if not exerted in such wide-reaching spheres, as the courage and patriotism displayed by England's greatest and noblest sons.

One well might wish that these memorials of our past generations of soldiers and sailors could be collected and housed in public museums in the districts where they were born, and where their descendants may be still living, so that traditions of local patriotism and self-sacrifice would be strengthened. Something in this way has already been done. Many of the larger provincial cities boast of collections of medals, and others have been formed for various regimental mess-rooms, and so form an inspiring record of past achievements by the corps, a standard of valour and self-sacrifice which must never be lowered. And yet, when all is said and done, the memory of the great multitude of our dead sailors and soldiers, whose valour established the power of England in all quarters of the globe and made her flag dominate the seas, is but indifferently preserved. Monuments have been erected to them in various places, but it is largely those engaged in our minor wars who are thus distinguished, and then merely the men who were killed or died during the actual campaigns. The survivors, who endured the same dangers and hardships and emerged with their lives, though, perhaps, broken in health or hopelessly crippled, have no part in these memorials. Their records are only preserved on their medals, and the bulk of English naval and military medals date back no further than the nineteenth century.

We have thus few memorials of the rank and file who served in the long-drawn-out Napoleonic struggle—the last war which in the greatness of the interests at stake, the number of countries involved, and the prodigious sacrifice of life and treasure, was at all comparable with the conflict we are waging now. It is pitiful to think that the names of tens of thousands of men who then fought for their country could not be preserved for posterity. Their bones line the bed of nearly every navigable sea and strew the shores of nearly every civilised country, and yet England was too poor or careless to preserve their memory. Shall we do better for those who are fighting and working for England to-day? Shall we so hand down their names to posterity that their descendants in generations remote from ours may feel a noble and justifiable pride in possessing such ancestors? One hesitates to answer, because the task is great and unless we systematically set about it we shall leave to our rank and file no better permanent record of their achievements than their medals, which, like those of their forerunners, will be scattered about in collectors' cases over the length and breadth of the country. No doubt monuments, statues, and mural tablets will be erected to the memory of the fallen—these are appropriate memorials. But are they sufficient? Similar erections were made during and after the Napoleonic war, but do they convey to us any idea of the magnitude of the struggle, or of the colossal sacrifices then made by the nation? We remember the crowning glory of Waterloo, but do we fully realise the quarter of a century of long-drawn agony which preceded it? Until the present war accustomed us to the prodigious expenditure of life necessitated by the dimensions of modern armies, we used to feel shocked by the carnage at Waterloo, where nearly ten thousand Englishmen were killed or wounded, and yet this carnage was far from exceptional. Between February, 1793, when the war commenced, and June, 1815, when it finally closed, well over a million English soldiers and sailors either fell in battle or died of wounds or disease. To commemorate all this valour and self-sacrifice we have merely

a few monuments and some hundreds of medals, granted in most cases nearly fifty years after the events they commemorated occurred.

We may fondly imagine that the war in which we are now engaged is so stupendous in its extent, and so decisive in its influence on the future destiny of the world, that no important episode connected with it will be forgotten, and that the names of those now fighting in the cause of justice and righteousness will always be held in honour. Yet unless we do differently to what we have done in the past this will not be so. In fifty years' time the story of the war will be condensed into half a dozen pages of the orthodox school histories. Only the names of the more important and decisive battles will be remembered, and localities now hallowed to us by deeds of matchless heroism and the memories of those of our nearest and dearest who have fallen there will relapse once more into obscurity. The memorials erected to the fallen will be passed with as little attention as that now paid to the memorials of heroes fallen in earlier wars. A few names of celebrated commanders will linger in popular memory, but the names of the millions of the rank and file, who have served by land or sea, will be forgotten by everyone except their immediate descendants.

To prevent this happening, and to redeem the reproach levelled at us, too often with some justice, that we only remember our soldiers and sailors in our hours of need, we must devise a scheme that shall keep the events of the great war fresh in public memory and seize the imaginations of posterity, so that instead of leaving them merely bald records of names and events—none the less bald because inscribed on stately memorials—we must provide for them material that will enable them to visualise the experiences through which we have passed, and partake of our hopes, fears, disappointments and triumphs. One way of doing this would be by the establishment of a War Museum in every centre of population. It need not be a separate building, for portions of museums already existing could be used for the purpose. In these could be accumulated relics of the war—not merely articles of obvious military or naval interest, like those shown in the United Service Museum, but the little things, now part of our everyday life, which appear so insignificant as to be hardly worth the saving. I think that posterity will take a keen interest in our flag days, and samples of these little painted pieces of paper by which thousands of pounds have been raised for war charities should certainly be included; patriotic stamps, used for the same end, though not nearly so successful, should not be omitted; and examples of the street lamps with their sides rendered almost opaque with heavy coats of paint, so as to make them invisible to Zeppelin raiders, should be represented. Then there are the recruiting posters, by which we raised the largest volunteer army the world has ever seen; the War Loan posters, which helped to bring thousands of millions of pounds to the national treasury; war workers' badges and armlets; the remnants of bombs dropped by Zeppelins, and of Zeppelins themselves which have been brought down; as well as dozens of other little items, which will convey to posterity a more vivid idea of the life of our non-military population during the war, of their endurance, patriotism and charity, than any amount of written description.

But all these articles are merely subsidiary, a background intended to illustrate civilian life and work during the war, while the main display should form a permanent memorial to the sailors and soldiers who have offered their lives for their country's service. The memorial should be local rather than national in its scope, commemorating the patriotism of the men from the surrounding district, so that those who have come back from England's far-flung battle line, in West or East, may feel that their heroism is appreciated by their fellow-citizens; and the kindred and friends of those who have not returned will have their sorrow assuaged by pride in the record of their deeds. Those purposes cannot be adequately effected by a general memorial in which the names of individuals are not recorded. Though John Smith's friends may know that he is one of twenty thousand unnamed men who died for their King and country, posterity will not know it, and it should be both our pride and duty to see that the name of every one who has risked his all for our sakes should be permanently inscribed on England's roll of honour.

The last word suggests how this may be done, simply, efficiently and inexpensively. We all know what rolls of honour are. We see them in every large office, every large school; they are set up in humble but beautiful shrines in East End streets; and these last are the most simple and touching of them all—plain sheets of paper bearing the names, written in legible script, of the men who are serving in the Navy and the Army. One might like these lists to be transferred to marble tablets, and engraved thereon in letters so deeply cut as to be imperishable, but the multitude of our soldiers and sailors forbids. If we covered the walls of St. Paul's with one vast series of marble tablets, there would be hardly room for a tithe of the names of those who are serving their country. In some of our large provincial towns

the sailors and soldiers sent to the front must exceed fifty thousand, and perhaps in one or two instances run into six figures. The local rolls of honour, at any rate those of the larger towns, will have to be in book-form. They should give a full list of all the men in the vicinity who have joined either Army or Navy, short particulars as to where they served, and whether they were killed or wounded, or attained promotion or other distinction. These rolls should be written on vellum and strongly bound, so that with careful usage they may be practically imperishable, and even remote descendants of the men whose names are inscribed on the rolls will be able to look at the records of their ancestors' actions.

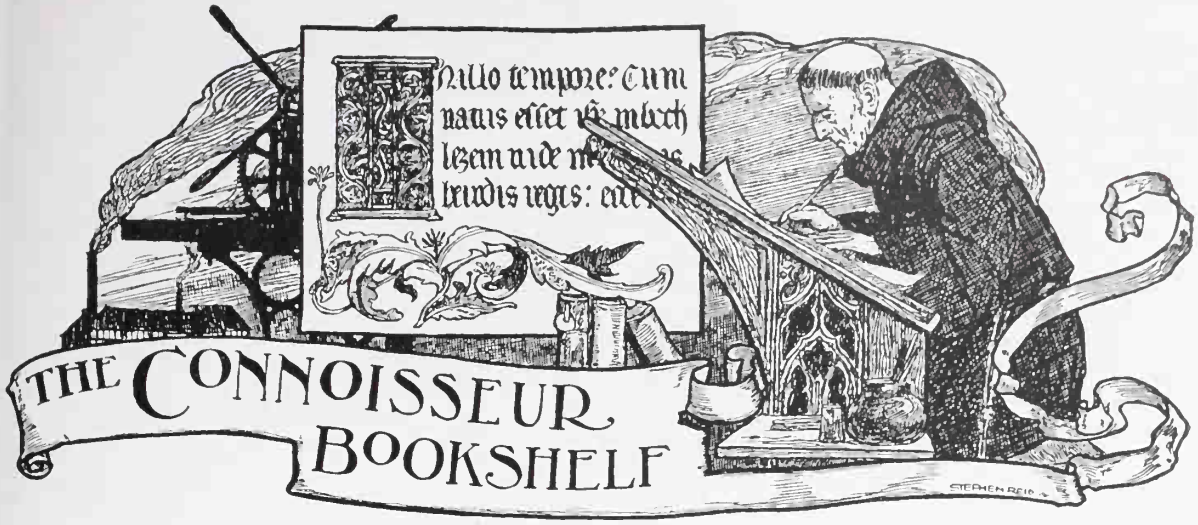
But though these rolls will afford a record of the men who served in the war, it will be but a bald record. The descendants of John Smith may be proud to learn that their ancestor won a Victoria Cross at the storming of Combles or took part in the capture of Thiepval, but they will want to know something about the actions in order to fully appreciate Smith's bravery, and probably the school histories of the future may altogether omit mentioning either Combles or Thiepval, condensing the whole account of the tremendous conflict on the Somme into a curt six or seven line paragraph. How are we to supply this deficiency and hand down to posterity such a vivid idea of the doings of John Smith and his companions that their imaginations may be lit up and their hearts thrilled at the picture of John Smith's bravery? The suggestion of His Majesty the King affords the basis for a practical and easily executed solution of the problem so far as printed records of the regiments go, His Majesty having through his Librarian asked all regiments that have printed or are printing records to send a copy for preservation in the Royal Library for use when the full story of the present war is written. No doubt regiments would be glad to send similar records to be preserved in the museums of the towns with which the regiments are territorially connected.

All our regiments are territorial; the vast majority of the men who have been engaged in the present war have been drawn from the localities surrounding their main depôts. Thus the rank and file of the King's Liverpool Regiment are mainly gathered from the Liverpool district, those of the Manchester Regiment from the Manchester district, and so forth. The same rule largely holds good with the ships of His Majesty's navy. They are attached to certain of our naval ports, and the bulk of the crew of an individual battleship have their homes in the same town. Let, then, each municipality in which a War Museum is established have all references to local regiments or ships which appear in the press carefully cut out and collected, and this should apply to illustrations equally as to letterpress. When possible the original drawings or photographs from which the illustrations were reproduced should be obtained and either framed or filed for reference. These might be supplemented by maps or plans, on a large scale, of the actions in which the local regiments took part, on which their positions and movements should be clearly indicated, and it should not be impossible to accompany these with views of the locality in which the battles occurred. With such records to aid them, the descendants of John Smith would be able to trace the doings of their ancestor step by step, and realise to the full the perils he encountered and the valour with which he faced them.

So far I have only mentioned what may be described as the literary elements of the naval and military portion of the museum—the description of things, but not the things themselves. It is, perhaps, hardly necessary to expatiate on the latter, for we are all at one in the consciousness that every direct relic of the war is of supreme interest. Yet here again we must be careful that nothing is overlooked, for articles which are so common to-day that we think they are hardly worth caring for may have disappeared in a few years' time. As all collectors know, the valuables of every generation are more or less plentiful because they are instinctively preserved; it is the trifles and things apparently of no account which altogether vanish, and this is the more to be regretted because these little things often throw a more intimate light on a period than the great ones. It is essential, then, that nothing should be overlooked. Illiterate letters from privates at the front giving an insight into their experiences, in fifty years' time may be rated as more interesting than official despatches, while regimental newspapers will possess a far greater chance of immortality than more important and ambitious productions. Of course, uniforms, badges, accoutrements, and weapons of all kinds, both those of the enemy and our own, should appear in the collection, and with these should be included articles of attire, which cannot be strictly classified as portions of regimental uniforms, such as trench boots, waders, body shields, gas and ordinary helmets, or sheepskin coats. Interesting trophies from the battlefield should be given an important place; and war medals, instead of being hidden away with art exhibits, should here be awarded their proper position as records of bravery and self-sacrifice. They will be regarded with tenfold more interest because spectators have around them ample materials by which to realise the bravery of the action for which the decoration was awarded.

A museum conceived on these lines would in time attract to itself more precious and intimate relics even than those already mentioned—portraits and busts of distinguished officers, swords carried on the battlefield, flags which had flaunted on the tops of English battleships when they engaged in action with the enemy. It would form at once a local museum, a local portrait gallery and a local Valhalla. And the idea might be extended. It would not be necessary to confine the scope of such a museum to recording the heroism of our own times. We might go backwards. Many of our towns have annals which extend far down the record of English history. Their trained bands took part in the great civil war. They raised regiments—many of which are still in existence and still connected with their parent city—to drive back the Pretender and meet the threatened invasion of Napoleon. Their private ships, whether in the guise of merchantmen or privateers, engaged in many a sanguinary conflict with England's enemies and helped to establish the supremacy of her flag at sea. Where are the chronicles of such things to be found? They must be dived and delved for amidst musty old histories, and many of them are irretrievably lost. In a War Museum such relics of our heroic past as still remain might be collected and arranged to accompany the more complete record of our heroic present. There are thousands of old uniforms and accoutrements—regular, militia, volunteer and yeomanry—stored away in lumber-rooms and wardrobes which, were it known that there was a fitting place to receive them, might be had almost for the asking. Other and more vital relics would be forthcoming, until each museum might become an epitome of local patriotism and heroism.

It would be no small thing to accomplish this: to bring home to the people of every locality, however obscure, that they and their ancestors have played their part in the making of England and her empire, and that their share in her greatness and the glory of her achievements ennobles them and gives them a cause of higher pride than the possession of either rank or riches can bestow.



Old Glass, and How to Collect it, is a misleading title for a book which deals only with British productions. English collectors of foreign glass are, however, so few, and Mr. J. Sydney Lewis deals so concisely, clearly, and exhaustively with national wares, that once the reader has got over his disappointment in finding the scope of the volume so much smaller than its title suggests, he will probably accept its limitations with complaisance and even with approval. It must be confessed that English glass—or at least those articles of it which come within the purview of an ordinary collector—is comparatively modern in its origin. Mr. Lewis devotes an interesting chapter to the records of Early English glass, but he is obliged to confess "that just as there is from Saxon times to 1550 a gap in the history of its manufacture, which no authenticated examples assist to fill, so from the accession of Queen Elizabeth to that of King Charles I. there exist today very few undisputable examples of the English glass-blower's art of this period." Indeed, the evidences that glass-making was practised to any extent during this period are almost wholly derived from patents granted to certain makers. A few fine and famous specimens of Elizabethan glass are preserved in our museums, but others are so scarce that a collector may be happy if he even secures a dubious specimen. Early English glass was poor in quality, dull, and opaque compared with contemporary continental wares. With the introduction of a large quantity of oxide of lead into the materials used for its manufacture—an English innovation—a more brilliant crystal was attained than had been produced elsewhere, and English glass began to acquire fame abroad as well as at home. Mr. J. Sydney Lewis suggests that the introduction of lead was one of the many improvements in glass-making effected by Percival early in the seventeenth century, but of this there is no positive proof; and though theories have been advanced which give an even earlier date to this innovation, all that appears certain is that little advantage was taken of it until the succeeding century. The eighteenth century is undoubtedly the palmy period of British glass-making, and the one of greatest interest to the collector. Mr. Lewis fully recognises this, and his chapters on eighteenth-century wares, either considered generally or with regard to their distinctive varieties, are full, interesting, and highly instructive. A feature of

"Old Glass, and How to Collect it," by J. Sydney Lewis (T. Werner Laurie, Ltd. 15s. net)

NAILSEA JUG
FROM "OLD GLASS" (T. WERNER LAURIE, LTD.)

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especial value is the series of line blocks giving the typical forms in which various types of glasses were made, and the different styles of glass-cutting. These, supplemented by numerous illustrations reproduced from photographs of actual specimens—a remarkably well-selected series—help to give the reader a more thorough insight into characteristic British types than he is likely to secure from the study of far more expensive and ambitious books. The eighteenth century was so prolific in its output that it is impossible to examine in detail Mr. Lewis's treatment of the period. He may be congratulated, however, on his chapter on "Memorial Glasses," which adequately surveys a wide and interesting field of research. Jacobite glasses are, of course, the best known and the most popular variety of these memorial wares. But the Jacobites were by no means the only people who utilised the glass engraver's skill for the expression of their sentiments; indeed, their opponents were quite as early in the field, for among these political glasses are some rare specimens engraved with portraits of William III., or pictures showing him crossing the Boyne on horseback, which probably date from the period of the revolution of 1688. Later specimens generally bear only an inscription, *To the Immortal Memory*, or *To the Immortal Memory of the glorious King William*, with possibly a rosebud. A few glasses are in existence dedicated to the early Georges; and later on numerous pieces were produced in commemoration of our great seamen and their victories. More freakish in their design were the boot glasses, made to testify popular dislike to Lord Bute, the favourite minister of George III. Other glasses, decorated with emblems or party cries, commemorate various minor political events, while others, again, commemorate events of local importance in the provinces. In regard to memorial glasses, Mr. Lewis gives a judicious note of warning in regard to the engraving of perfectly genuine but not particularly interesting old pieces with Jacobite and other devices so as to enhance their value. This is a species of fraud which it is especially hard for the amateur to detect, and one of which he should be extremely wary. Separate chapters are devoted to "Bristol and Nailsea Glass" and "Irish Glass," both of which wares, more especially the latter, are receiving an ever-increasing amount of attention from the collector. Freak glasses are also adequately dealt with, many quaint and curious forms being described and illustrated; while the chapter devoted to "Frauds and Imitations" is full of useful advice, and is worthy of close study by the collector. A catalogue of auction prices appended at the end of the book gives some insight into current market prices, but the value of it is much impaired by the absence of any particulars as to the collections from which the individual pieces were sold and the dates of the sales. Another fault is that some of the lots described comprise several items of a varied character, so that the amount realised by the lot affords little clue to the values of the individual pieces. Taking it as a whole, however, Mr. Lewis's book is as good a general guide to British glass collecting as the amateur can well hope to secure. It is essentially practical, and, while not cumbered with unnecessary information, adequately covers the entire theme. Written in a lucid and interesting manner, it makes easy reading throughout, while the illustrations are both well chosen and of exceptional quality.

"Belgium," by Frank Brangwyn, A.R.A., with text by Hugh Stokes (Kegan Paul, Trench, Trübner and Co., Ltd. 10s. 6d. net)

In the opening sentence of his letterpress Mr. Hugh Stokes tells us: "The broad fields of 'gay Brabant,' the black country of the Walloons, the sombre woods and swift-flowing rivers of the high Ardennes, these form a tiny kingdom which has stood foremost in the councils of Europe since the earliest dawn of Europe." This poetically phrased statement, if examined in the cold, clear light of history, is somewhat misleading. Belgium first became a kingdom in 1830; before then it was an appendage of Holland, having successively passed through the hands of Austria, Spain, and the ducal house of Burgundy. Earlier still it was a conglomeration of separate little feudatories, some of which owed allegiance to France and others to the Empire. An understanding of these facts is necessary to the comprehension of the history of the country; they explain much of its internecine warfare during the Middle Ages, the intensity of its civic patriotism, and the slow growth of its sense of nationality. The latter attained full being only in the nineteenth century, when it forced Europe to recognise Belgium as a separate kingdom. Mr. Stokes describes it as "a tiny kingdom," yet if countries are measured by population and wealth as well as area, Belgium ranks among the more important. Before the war there were only three smaller kingdoms in Europe, but there were twelve which contained fewer inhabitants, while only England, France, Germany, and Holland surpassed Belgium in the extent of their commerce. Herein lies the greatness of its tragedy; it is not an insignificant country, which has been temporarily blotted out by the German irruption, but one of the most wealthy, active, and enlightened kingdoms of Europe. Mr. Stokes tells the stories of its principal towns in a lively and picturesque manner, every page of his narrative being full of interesting episode and legend, and if the whole effect is rather that of patchwork than of a well-planned picture, the patches are gorgeous with colour and embroidery. Mr. Stokes's letterpress, however, must yield pride of place to Mr. Brangwyn's illustrations, which are among his most striking designs in black and white. To picture Belgium is a task of considerable difficulty at the present moment. So greatly has its tragic fate stirred up people's minds that to present it as it was before the war, in the orthodox manner, with the details of its beautiful buildings rendered in all their pristine glory and its smiling fertile land unpolluted by the foot of the German, would jar upon our feelings; yet Mr. Brangwyn had to remember that he was revealing Belgium as it was, not as it is. He has solved the difficulty by drawing the Belgian scenes with

sufficient topographical accuracy and at the same time investing them all with great dramatic feeling. He has thus elevated them from the plane of topographical pictures to emotional art. With the architecture as architecture he is not greatly interested, using it as an adjunct to his schemes of decorative composition rather than as the main theme of his work. Indeed, some of the best drawings are those which possess the least architectural attraction, among them the view *Across the Scheldt at Antwerp*, for instance, where, though the tall lantern of the cathedral makes a prominent object in the background, it forms only a distant silhouette, and the greater interest of the picture is formed by a group of boats in front and the great projecting anchor hanging from a vessel on the right. In this design the sky is more true to nature than in many of the others, for Mr. Brangwyn has a mannerism of concentrating some of his strongest blacks in his skies and making them more intense than the deepest shadows in the foregrounds, a practice which controverts one of the first laws of optics. But the artist is less concerned with truth than with dramatic and decorative effect, and these deep-toned skies, transfused with a lurid and unnatural brightness, strike a note of brooding tragedy which chimes fittingly with any present-time record of Belgium. Among the more striking of the plates are the *Cloth Hall, Ypres*, representing the long and stately façade of the building flooded with afternoon light, while a black cloud passing over the face of the sun seems to foreshadow the speedy downfall of its glories; the *Church of St. Walburge, Furnes*, with its finely composed architectural setting; *The Old Wooden House, Ypres*, an essay in almost pure line; and the picturesque *Farm, near Bruges*. The designs, fifty-two in all, have been engraved with fine appreciation of tone and colour contrast by Mr. H. G. Webb and Mr. C. W. Moore, and one suspects that the originals have lost little or nothing in their translations. M. Paul Lambotte, the Minister of Science and Art for Belgium, contributes a foreword to the book, eloquently written and conceived in excellent taste.

"Old Pottery and Porcelain," by Fred. W. Burgess (George Routledge and Sons, Ltd. 7s. 6d. net)

IN his *Old Pottery and Porcelain*, Mr. F. W. Burgess fails to convince one that he writes with a profound first-hand knowledge of the subject; he shows a want of explicitness in dealing with the technical portions of his work, and his accounts of different makers and wares are often disproportioned and not altogether free from errors. The opening chapters, which describe the making of pottery and porcelain and the materials with which they are made, must leave the ignorant reader with somewhat nebulous ideas on these important points. The process of converting the crude pottery or porcelain bodies into biscuit by firing them in the biscuit ovens is summarised with some degree of adequacy, and then an account of all the remaining processes is condensed into the following sentence: "When cleaned off the biscuit is ready for the dipping room; then follows dipping in tubs of glaze, drying, and stoving. The vessel is then ready for decorating, after which it is again fired and some other processes resorted to in order to obtain the desired fixing

A "FIAT" GLASS, SHOWING STUART ROSE WITH SIX PETALS — UNION GLASS, CIRCA 1801 — ARMORIAL GLASS — WILLIAMITE GLASS [FROM "OLD GLASS" (T. WERNER LAURIE, LTD.)

of the colours, finishing of the pottery, and final preparation for the market." Who is to gather from this description that over-glaze decorations must be put on, not before, but after the piece to be decorated has been fired in the glazing-kiln, and that the colours forming the decorations must then be fixed by firing them in the muffle-kilns, often every colour requiring a separate firing, so that a highly decorated piece may have gone through the kilns eight or ten times before it is ready for the "final preparation for the market"? Mr. Burgess is equally vague in regard to materials. He describes soft porcelain as composed of "artificial paste covered with a lead vitreous glaze," and cites early Sèvres porcelain as a typical example. Turning up the glossary to find the ingredients of artificial paste, no information being apparently given on the subject elsewhere, we find that it "was usually obtained by the use of a large proportion of bone-ash in the body"; but bone-ash is not an ingredient of Sèvres soft-paste porcelain, or, indeed, of any of the early continental wares, the use of it being almost wholly confined to England. The account of prehistoric and early wares is neither particularly full nor illuminating. Mr. Burgess describes Egyptian ushabtiu, without venturing to mention their name, though since these little figures have become so plentiful in England that perfectly authentic specimens can be purchased at a few shillings each, they are well known to every collector. He commits himself to the statement that Upchurch, in Kent, was the seat of a Roman potting industry, not apparently knowing that recent investigations have shown that no potters' kilns ever existed or could have existed in this vicinity; and that the large quantities of Roman wares found there are almost certainly the gradual accumulation of broken and whole pieces dropped overboard during many centuries from vessels unloading in the Medway. The so-called Upchurch wares are identical with vast quantities of pieces found on the other side of the Channel, and there exists hardly any shadow of doubt but that they were imported from the Continent. The author neglects to mention the mediæval tiles found at Chertsey and Halesowen, while his account of the well-known slip-ware made at Wrotham is inaccurate in its chronology. Mr. Burgess states that this "Kentish pottery was worked from 1656 until 1710," and adds, "In the Maidstone Museum there is a piece dated 1666, which is probably the earliest example of this ware." There is no probability at all about the matter. Dr. Glaisher's collection contains a small jug inscribed "Wrotham" and dated "1656," whilst a tyg, inscribed "1612," in the Liverpool Museum, is also given by the best authorities to Wrotham. As regards the time when the Wrotham pottery ceased to be worked, it may be pointed out a second piece in Dr. Glaisher's collection, a two-handled cup, inscribed "1721," is the latest dated piece which can be certainly attributed to Wrotham, but in all probability was not the last piece manufactured there. One of the most interesting problems in the history of early Staffordshire pottery is the relations subsisting between Dr. John Dwight, of Fulham, the brothers Elers, and John Astbury. The Elers are supposed to have stolen Dwight's secrets, which enabled them, when they set up in Staffordshire, to make finer wares than any ever before produced in that county; while John Astbury is said to have re-stolen this knowledge from the Elers, and by so doing to have maintained the high standard which they set, and passed it on to posterity. Mr. Burgess gives an account of all these personages without hinting at the connection between them. His history of John Dwight is fairly accurate, though his assertion that "it is not possible to state with certainty the date of John Dwight's death" is substantially negatived by the knowledge that the doctor was buried on October 13th, 1703. The person whom Mr. Burgess describes as "a Margaret Dwight" was the widow of Dr. Dwight's son John, and it was not she, but her daughter Lydia, who married Mr. White. Of the John and David Elers, duplicates though not identical accounts are given. On page 160 it is stated that they "in 1690 had a little factory at Bradwell Wood, near Etruria"; on page 200 the date is altered to 1688, and the situation of the factory to "near Burslem." Recent investigations by Professor Church show that the factory was not started until 1693 or afterwards. Perhaps John Astbury fares worst at the hands of Mr. Burgess, who gives credit for all his achievements to his less famous son Thomas. It was John, not Thomas, who died in 1743, and it is to John that the "Portobello Bowl" in the British Museum is ascribed, and also the figure of the grenadier, in the same institution, though this may be the production of a Liverpool factory. Admirers of Thomas Whieldon may hardly relish the faint praise associated with the description of him, of having "gained some notoriety from his connection with Josiah Wedgwood," nor will those of Thomas Pardoe feel pleased at the contemptuous mention of him in connection with the Nantgarw works. These, by the way, were not founded by William Billingsley in 1811, but about 1814, for he did not leave Worcester until 1813; and Thomas Pardoe did not assist his own son to reopen the works, about 1832, for he died in 1823. Of Continental and Oriental wares Mr. Burgess gives only a brief account, devoting hardly more space to the entire range of Chinese porcelain and pottery than to the productions of the firm of Josiah Wedgwood and Sons. This might have sufficed to have given an adequate introduction to the subject, had the author utilised it to the best advantage; but the introduction of a description of Kien-Lung porcelain (1736-1795) into the chapter devoted to "Ancient Chinese Pottery," while the account of Tsin porcelain (265-419) and Sung porcelain (960-1279) is inserted in the next chapter, "Oriental Porcelain —Later Varieties," may tend to confuse the ignorant reader as regards the chronology of the subject, a confusion that will not be helped by Mr. Burgess's neglect to supply him with the slightest clue to the dates of the important Kang-He or Kien-Lung periods, though these are frequently referred to. Mr. Burgess's book is not without value; it collates in a handy form many facts

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PORTRAIT OF A YOUNG LADY
BY JOHN DOWNMAN
In the Wallace Collection

[*Photo Mansell*

useful for an amateur collector to know, gives much interesting though not original information about various more or less well-known wares, and is profusely illustrated; but it belongs to the type of work, now unfortunately common, in which journalistic skill is substituted for expert knowledge, and a greater effort is made to entertain the reader than to supply him with well-considered and reliable information.

"The Double Choir of Glasgow Cathedral," by T. L. Watson, F.R.I.B.A. (James Hedderwick & Sons, Ltd. 5s. net)

Among the more valuable works on architecture are those dealing with the developments of a single building, the construction of which has extended over a lengthy period, for in closely following out the divergences from the original plan carried out by successive architects, the author is often enabled to throw new and interesting light on the various changes in style introduced into contemporary national architecture. Mr. T. L. Watson's essay on *The Double Choir of Glasgow Cathedral* is a work of this nature. That it has reached a second edition is a proof of its value, for books on technical themes like architecture, unless forming general guides to the whole subject, or important phases of it, do not usually command large audiences. Glasgow Cathedral is one of the oldest and most celebrated buildings in Scotland; its erection was the work of several generations of builders, the present structure, which replaces a smaller church destroyed by fire, being commenced by Bishop Jocelin, whose tenure of the See lasted from 1175 to 1199. The work was continued by his successors, Bishops Walter (1208-1232) and Bondington (1233-1258). As in other cathedrals, which are the production of a number of different builders, it is extremely difficult to determine the work of each, and before Mr. Watson commenced his investigations there was much uncertainty on the matter, the celebrated crypt, for instance, being set down by popular authorities as an unchanged work, the completed design of a single architect. The author conclusively proved that this idea was wholly erroneous, the crypt being altered with every fresh erection that was set above it, and being thus the outcome of not one but of several buildings. Mr. Watson has so thoroughly explored his theme that he is almost able to tell us how and when every stone of the ancient cathedral was placed in position, and he points out in the most lucid manner the sequences of its styles, and the why and wherefore of every alteration. It is a thoroughly reliable and most valuable guide to the architecture of Glasgow Cathedral, and the issue of the work in a cheap form should be welcome to students of Scottish architecture whose purses would not allow of them buying the earlier edition.

AN EARLY ELIZABETHAN GLASS, DATED 1586
FROM "OLD GLASS" (T. WERNER LAURIE, LTD.)

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A CERTAIN air of sprightliness and good-humour always marks the International Exhibition of the London Salon of Photography, as though the members did not take themselves too seriously and between the intervals of work could afford to use their cameras for the perpetration of artistic jokes. A few of these were shown at the annual exhibition of the Society at the galleries of the Royal Society of Painters in Water-Colours (5A, Pall Mall East). Mr. A. L. Coburn contributed Vorticist portraits of M. de Zayas and Ezra Pound, made apparently by superimposing three images of the same negative on the one print. Though good fooling, they failed to perfectly parody Vorticist painting, their subjects being still clearly recognisable. Mr. J. C. Warburg's *Olive Tree*, an essay in the same field, had also too much of the sanity of true art to be perfectly in harmony with its models. Mr. Filson Young's parody of Whistler's portrait of Carlyle, with Mr. Max Beerbohm — looking supremely bored — posing in the place of the Sage of Chelsea, was very clever, and hardly needed the note, "with apologies to all concerned," which was appended in the catalogue. Quite a number of other well-known pictures were imitated in a similar manner, though with more serious intention, and their success might well induce more professional photographers to follow on the same lines. Apropos of this one may mention that one of our most successful photographers of ladies and children used to keep by her a large number of prints after Reynolds and other eighteenth-century painters, to suggest poses for her sitters. In the Salon exhibition the artists more frequently derived their inspiration from the Dutch masters. Mr. Richard Polak's *Lady with 'Cello* and *Head of a Young Man* were so good that they appeared more like reproductions from Terborch than direct studies from life. Of portraits of well-known people there were a large number. Mr. Louis Raemaekers appeared an interesting and distinguished personality as taken by Mr. Walter Bennington. The *Hon. Cynthia Guest* and the *Countess of Drogheda* made attractive portraits at the hands of Mr. Bertram Park, but both pictures were marred by hardness and want of atmosphere. Mr. Oliver Hall was pictured in profile by Mr.

London Salon of Photography

E. T. Holding, who had finely brought out both the characterisation and the modelling of the head of his sitter. Mr. H. B. Goodwin's portrait of *Miss Ellen Key* was dignified in pose and marked by pictorial feeling, while a couple of theatrical portraits—*Mr. Dennis Eadie as "Disraeli,"* by Mr. Hugh Cecil, and *M. Carlo Liten and M. Andree in "Les Cloitres"*—had the merit of being dramatic without appearing stagey. War-like scenes were chiefly confined to representations of ironclads and aeroplanes. Of the latter Mr. Colin Campbell's *On Reconnaissance* must have been taken in mid-air, for the aeroplane depicted was on a level with the eye, with the earth, spread out like a vast map, below, but vague and nebulous by reason of the intervening atmosphere. This gave a vivid idea of what it must seem like when soaring at a great height. Another picture by the same artist, called *Not hesitating to fly in any kind of weather*, showed an aeroplane in mid-heavens backed by a bank of beautifully shaped clouds, floating mysteries of light and shadow. This background formed such a perfect picture in itself that the little aeroplane silhouetted against it appeared something of an intrusion. The *Duty Whaler*, by Engr.-Commdr. E. J. Moulaw, R.N., closely suggested a picture by Napier Hemy. Translated into black and white, a proof of good composition and tone, *A Destroyer*, by the same artist, might well have served as an embodiment of speed, the terrific rate at which the boat was travelling being shown by the cut water appearing in front of the permanent wave at the vessel's bow. Among the landscapes were several striking snow-scenes, effects highly suitable for translating into photography, for the camera can perfectly reproduce the delicate gradations of white, and the absence of colour is comparatively little felt. In his *Snow*, an expanse of drift-covered ground, marked by only a single train of footprints, Mr. B. H. Wentworth vividly suggested the virgin freshness and purity of nature when draped with a mantle of freshly fallen snow. Americans get far more numerous opportunities of studying these typical winter effects than we do, who live in a more temperate and less dry climate. This, perhaps, accounts both for their fondness for rendering them and their proficiency in the task. Mr. Wentworth lives at the other side of the Atlantic, as does also Mr.

W. G. Fitz, whose *South Penn Square, Winter*, showed the cliff-like buildings and the surface of the square covered with snow of a purity never long seen in English cities; while another American, Mr. H. C. Mann, imparted to his *Silent Snow* a delightful simplicity of arrangement and largeness of feeling. Mr. W. H. Porterfield's *Bending to the Blast* was a finely atmospheric study of poplars bending before a gale, and this and Mr. Foreman Hanna's *Arizona Landscape*, with its beautifully clear effect of clouds floating over hill-tops, were among several examples which showed that American photographers can as adequately express nature in her summer garb as in winter. English landscape artists, however, were not one whit behind. Mr. Alexander Keighley, in his *Witches' Cauldron*, a picture of a waterfall, attained a rich and sustained tonal effect and a certain feeling of texture in his print which gave it a quality similar to that of a wash drawing; Mr. R. Belfield's *On the Arun* was quiet and restful; Mr. H. E. Murchison gave an effective rendering of characteristic Scottish scenery in *By the Lochside;* and Mr. F. J. Mortimer's *Albion*, a view of the sheer cliff from the seaward side, was strongly reminiscent of one of Mr. Rothenstein's coast scenes in its arrangement of strong light on a broken white surface. Another similar scene, but differently treated, was Mr. A. H. Blake's *Seaford Head*, noteworthy for its fine rendering of the reflected lights on the wet sands; he attained effect in his view of *The Fountain, Trafalgar Square*, in which the transcript of the playing waters and their reflections on the pavement below made a picturesque and even romantic picture. Another plate by Mr. Mortimer was a coast scene with a picturesque group of fisherwomen, such as Israels might have painted, gazing strenuously towards the far-off horizon, the title of the work, *The Sound of Guns*, affording a new and topical *motif* to a theme which, under various titles, has always been greatly favoured by artists. *Ramsgate Sands*, by Mr. C. Upton Cooke, recalled the picture that Frith painted of the same subject sixty years ago, and in this instance the photographer had been more successful than the painter, his rendering being more animated and less scattered in composition. Among figure subjects, Mr. R. Belfield's *Study* of an undraped model, seated, with her back towards the spectator, had too much emphasis laid on the muscular development of the subject. *Golden Light*, by Mr. Paul L. Anderson, and *En Plein Air*, by Mr. and Mrs. N. Teulon Porter, were both clever studies from life in the open, in which the figures were realised with full regard to their environment of atmosphere and sunlight. A very quaint effect was Mr. Sydney V. Webb's *Playmates*, showing a back view of a little naked boy and a cat seated beside a large vase, the combination making an original and picturesque trio; while Mr. Sherril Schell's *Triptich, a Japanese Fantasy*, was also unconventional in its theme and decidedly one of the finest and most interesting renderings of still-life in the exhibition. Other works worthy of special mention included the atmospheric view of King's and Clare's, Cambridge, by Mr. Bertram Cox; Mrs. Ambrose Ralli's *Reflections;* Mr. Arthur Heathcote's dignified and well-posed portrait of *Victor Lewis, Esq.;* and another of Anders Zorn, by Mr. H. B. Goodwin, perhaps less complimentary than the well-known etching executed by the artist himself.

Oil Paintings by Modern Foreign Artists

THE exhibition of oil paintings at the galleries of Messrs. Arthur Tooth & Sons (155, New Bond Street) follows the long-established traditions of this firm in the style, quality, and period of the works shown. The great bulk of them are by modern continental masters—some living, some lately dead, but all with an established reputation; while the examples by which they are represented are characterised by that sanity which Charles Lamb held was a mark of true genius. The more conservative traditions of the middle half of the nineteenth century are represented in *Nivernais Oxen*, by Rosa Bonheur. A talented and conscientious artist, though hardly possessed of the great genius with which some of her contemporaries credited her, her draughtsmanship was essentially on a higher plane than her colour or her power of rendering atmospheric truths. Both the strength and weakness of her art are exemplified in this picture, which is remarkable for the minute knowledge of anatomy shown in her rendering of the cattle. This explicitness has been attained, however, by a partial sacrifice of tonal values, and an emphasis of local colour which does not contribute to chromatic harmony. Far more modern in its outlook is the *Au Paturage* of E. Van Marcke, though this artist was only a few years younger than Rosa Bonheur, and actually predeceased her. In this picture the anatomy of the cattle, so far from constituting its main interest, is subordinated to considerations of both colour and tone, the patches of brown and white on the hides of the cows forming the keynote to a deep, strong, and resonant colour-scheme. Of the Hague school there are works by Josef Israels, some of which have been seen before, and his follower, though not his imitator, B. J. Blommers. In the latter's *Sisters*, Israels' influence is shown in the fine atmospheric feeling with which the work is surcharged, though it may be claimed this feeling for atmosphere is a common heritage of modern Dutch artists, derived from Rembrandt. Blommers' art, however, is less austere than that of Israels in his later periods, which it most resembles in handling; its colour is more gracious, and its outlook on life one of placid happiness rather than sadness. A delicate silvery effect, *Marshland, near Nordwyjk*, and the equally pleasing *Dutch Cattle at a Stream*, are sterling examples by William Maris; and the strongly coloured *Porte du Marseilles* shows P. J. Clays at a good moment. One of the most important works in the exhibition is the fine *Dans le Vallée*, by L. Lhermitte, a picture showing a wide expanse of undulating corn and pasture land stretching away into blue distance. The work is distinguished by true and good colour, and is remarkable for its aerial perspective, the sky appearing like a transparent dome, in which the eye loses itself as in infinite space. Simplicity, strength, and directness are the keynotes of *Les*

Collines de Montmartre, by G. Michel, a quiet-toned work, large and monumental in feeling. An excellent example of C. Daubigny, *Ferme à Villerville*; *St. Mark's, Venice*, a brilliant piece of colour by F. Ziem; a breezy example by David Cox, dated 1849; and *Herisson*, an impressionistic study of trees, by H. Harpignies, are among other attractive works in what is a highly interesting and well-chosen collection.

A New Idea for Memorials

A SHORT pamphlet, written by Mr. F. Penderel-Brodhurst, M.A., has been issued by the Goldsmiths and Silversmiths Co., Ltd. (112, Regent Street), describing the famous Anglo-Saxon *Book of Life*, which is one of the greatest treasures in the British Museum. This book is one of the earliest Anglo-Saxon manuscripts extant, and also one of the most interesting and most intimate in its associations with a remote past. It is the record of the names of benefactors of the early Saxon Church, for the welfare of whose souls it was desired that masses should be said by succeeding generations. The use of such a book appears not to have been uncommon in the Early Church. We know from the will of Bertrand, Bishop of Le Mans, that as early as 615 such a book was kept in every church in France, and we can hardly suppose the usage was unfamiliar on this side of the Channel. The people whose names were inscribed on the register were prayed for, at first daily, and then, as their numbers increased, on the anniversaries of their deaths; but that the ancient custom might not fall entirely into desuetude, the *Book of Life* was kept for ever on the altar, so that at all masses, high or low, the priest could pray for all the souls of those whose names were written in the list. The British Museum *Book of Life* was in use for over seven centuries. It was kept first on the high altar at Lindisfarne, and from there moved, with the transfer of the Bishopric, to Chester-le-Street, and from there, with the renewed transfer of the Bishopric, to Durham Cathedral, where it remained until the time of the Reformation. The list of names, numbering about ten thousand, written on vellum—"the first twenty of them all Saxon kings, with 'Edwini' at their head, are illuminated in gold; then they are in gold and silver alternately. Something like the first three thousand names are in the original hand; with its disappearance the illuminated lettering ends, all the names thenceforth being inscribed in black ink." But, whether for the beauty of the illumination, the clearness and boldness of the script, or the extreme antiquity of its record, the book is probably unequalled by any specimen of its kind in the world. What appears to be the most wonderful fact concerning it is that this book, which is far older than any of our existing cathedrals, maintains its record unimpaired, whereas not one in a hundred of contemporary stone monuments have survived. Mr. Penderel-Brodhurst suggests that the idea should be adapted to our present needs, and new *Books of Life* started for our churches, in which might be recorded the names of parishioners who have given their lives in this war, so that there may be a permanent memorial to them. The idea appears to be an excellent one, and certainly deserves adoption. The Goldsmiths and Silversmiths Company have prepared tasteful and appropriate designs for the books and their binding, and caskets in which to contain them, and some specimens which have been executed are now on view at their premises in Regent Street, and will well repay inspection.

A Printseller's Catalogue

IT is somewhat disconcerting to art-lovers to find that personal relics of painters, more especially their portraits or autographs, are always to be obtained for comparatively low prices. An instance of this is afforded in the new catalogue of prints and original drawings issued by Mr. F. R. Meatyard (59, High Holborn). Here, among a couple of hundred of engraved portraits, are included about a score of likenesses of artists, which in price generally rank far below those of naval or military celebrities, or even of medical men or lawyers. At the other end of the scale are generally statesmen and authors, and highest of all are members of the other sex so long as they possess the slightest claim to good looks or interesting personalities. Mr. Meatyard's catalogue is somewhat weak in literary celebrities, but all other classes are well represented, the examples ranging from small plates priced at a few shillings, and suitable for extra illustration, to large and decorative engravings, well worthy to enter any collection on their artistic merits, apart from their interest as portraits. Other items in the catalogue include a number of plates from Constable's *English Landscape Scenery*, by David Lucas—perhaps the finest series of reproductions of landscape in mezzotint which have ever been scraped; some proofs of Turner and Girtin's *River Scenery*; and a good selection of old views of the British Isles, the Continent and Colonies, a large number of which are in aquatint and printed in colour. A substantial section of the catalogue is devoted to eighteenth-century English and French decorative and fancy subjects, though some of these, such as the portrait of *Sophia Countess Zamoyski, Princess Czartoryski*, in colours, by J. S. Agar, after J. B. Isabey—a rare and very charming plate—and the well-known oval stipples in colour by H. Sintzenich of *Madame Rosalba as "Music"* and *Angelica Kauffman as "Painting,"* might have been equally included under the heading of portraiture. There are also a number of original drawings by well-known old and modern artists enumerated, including examples by Cipriani, Hogarth, Ostade, and Phil May.

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Miscellaneous.

Silver Salver. — B400 (London, W.). — Considering the absence of the king's head mark on your silver salver, we should have placed the date as being 1751, but for the shape of the shield containing the date letter. The apparent anomaly would then be explained, as the former mark did not come into use until 1784. Of course, the date letter for 1784–5 sometimes occurs without the king's head, as the duty was not imposed until the middle of the goldsmiths' year. Are you certain as to the shape of the shield?

Benitiers.—B403 (Birmingham).—Benitiers were stoups for holy water. The specimens illustrated on this page are of Flemish origin, and belong to the Tufnell collection. They are made of bone, oak, and delft ware respectively. Refer to the article on this interesting subject which commenced on page 78 of volume xix.

FLEMISH BENITIERS

Pin Makers. — B407 (Leeds). — Bone objects, similar to those illustrated on page 158, vol. xlv., were instrumental in the manufacture of pins, and are found in large quantities with mediæval remains. There are several examples in the London Museum.

Discovery at Chatham Church.—B409 (Winchelsea). —We are uncertain as to the first point you raise, but the following extract from the *Historical Register* for December 4–18, 1772, may help you in regard to the second:—"Canterbury, Decem. 12. In digging a grave near the communion table in Chatham church, there was discovered among the crumbled bones a hand entire in all its parts, excepting the extreme joint of the forefinger, which was fallen off. It has preserved on it the flesh, sinews, nails, and veins, which on the back of it, and the fingers, are swelled out much in the same degree as in those of a person living. What has preserved it in this wonderful fashion for at least some centuries is a piece of metal, which seems to be the handle of a dagger, buried along with the body, and grasped by the person at his death."

Stylus. — B410 (Manchester). — This instrument was used by the ancients for the purpose of writing on tablets of wax or faced with a film of wax. The chisel-like protuberance at the reverse end served as an eraser. The stylus is found in large quantities, and the commoner varieties may be obtained at almost nominal amounts.

Paintings and Painters.

Wylam Gowdy.—B190 (Montreal).—We do not recall any details about an artist of this name, which appears on your *Highland Cattle* in conjunction with the date 1888. Perhaps some of our readers could assist.

Herbsthoffer.—B408 ("Jules Camille").—We have no information about an artist named Herbschoffer. Probably you are alluding to Karl Herbsthoffer, a genre painter who followed the French rococo influence. He was born at Pressburg in 1821, and died in Paris in 1876. In 1853 he exhibited a single work, *The Iconoclast*, at the Royal Academy. The catalogue number was 425, whilst his address was given as 14, Ranford Street, Manchester. The other name mentioned is unfamiliar to us.

Doufflest. — B411 (Limerick). — Gerhardt Doufflest, who was a pupil of Rubens, was born in 1594 and died in 1660. The orthography of his name is variously rendered, other forms being Douffeet, Douffet, and Duffeit.

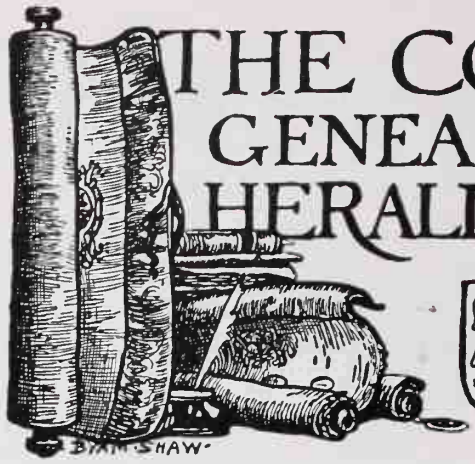
J. R. Ryatt, 1843.—B414 (Johannesburg).—We cannot find that a painter of this name ever exhibited at any of the important London galleries.

Dabos.—B419 (Rickmansworth).—Laurent Dabos was born in 1761 and died in 1835. He produced portraits, besides historical and genre subjects. You are correct in assuming that he painted *Mary of England, Queen of France, lamenting the death of her husband, Louis XII.*

Pottery and Porcelain.

Marks on Porcelain.—B420 (Ennis).—So far as can be judged from your transcript, the mark would seem to be one used at the Dresden factory, but you must bear in mind that this cannot be accepted as *primâ facie* evidence of the authenticity of the figures, as hosts of reproductions are produced with imitations of the old marks upon them. We should have to examine the pieces themselves before expressing any opinion as to their merits or value.

Russia.—B431 (Bombay).—As described, the mark in form of a capital A surmounted by a crown appears to correspond with the St. Petersburg factory, 1801, under the Emperor Alexander.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

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When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

VAGGE.—Edward Vagge, minister, was son of the Revd. John Vagge, of Pendomer, co. Somerset. He matriculated at Pembroke College the 19 March, 1688/9, aged 17.

OWEN BUCKINGHAM.—Owen Buckingham was married by licence the 9 July, 1690 (Vicar-General). He is described as of the parish of All Hallows, Bread St., London, Salter, widower, aged about 40. He married Mrs. Hannah Curtis, of Clapham, Surrey, widow, aged about 34, at St. Michael, Cornhill, or St. Nicholas Cole Abbey, London.

LADY MARGARET ALINGTON.—The will of Lady Margaret Alington, widow of Sir Miles Alington, of Horsheathe, Cambridge, is dated 8 December, 1591, and was proved 30 September, 1592. The following is an abstract:—To be buried in St. Faith's under Powles, late called Jesus Chapel, in tomb wherein my late husband, Thomas Argall, esq., was buried. Daughter Anne Steward, and her husband Augustine Steward. Son John Argall and his wife. Son Rowland Argall and his wife. Son Filmer. Daughter Elizabeth Filmer and her son. Margaret Argall, her sister. Mary and Katherine Argall, her sisters. Son and daughter Pledger. Son Richard Argall deceased. Son Lawrence Argall's widow. Richard, son of Lawrence Argall, and Northe Argall, his sister. Cosen Southwell and his wife. Cosen Hubberd.

(P.C.C. 72 Harrington.)

CHANCERY PROCEEDINGS.—Some of the following Suits in Chancery may prove of great value to correspondents. Abstracts may be had, for a small fee, on application to the Genealogical Editor:—

Abraham *v.* Abraham.
Ayshcomb *v.* Jones.
Atkinson *v.* Eldred.
Arundell (Lord) *v.* Umfrevile.
Adkins *v.* Mastin.
Aucher *v.* Roper.
Ashby *v.* Ashby.
Andrews *v.* Hinde.
Allen *v.* Merrill.
Ap John *v.* Howell.
Avery *v.* Lugg.
Atwood *v.* Atwood.
Abnett *v.* Awdley, *alias* Tomlet.
Axford *v.* Hungerford.
Ady *v.* Hungerford.
Ap Ellis *v.* Ward.
Allerton *v.* Bachelor.
Allen *v.* Harvey.
Atkinson *v.* Ballard.
Ap Hugh *v.* Robert.
Arden *v.* Arden.
Aiscough *v.* Pennyman.
Arden *v.* King.
Avens *v.* Trefftrey.
Abbott *v.* Buckmaster.
Aldey *v.* Rosewell.
Alsope *v.* Tilton.
Ap Richard *v.* Rawlins.
Atkinson *v.* Shipsey.
Arnold *v.* Hussey.
Asbery *v.* Davies.
Allestry *v.* Benskin.
Ayloffe *v.* Grimald.
Adams *v.* Troughton.

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THE unsophisticated reader may feel a thrill of expectation when he glances over the publisher's announcement on the cover of Mr. Parsons's volume. His work is described therein as "a book of interior decoration that will be good for all time because it is based, not upon what is the vogue at the moment, but what is right by the true principles of art and practice." Students of art, however, will regard the claim in a less hopeful spirit. It has been made on behalf of many writers whose interpretations of the "true principles of art," though often valuable, are invariably too much coloured by the authors' own predilections to be accepted as final. Thus Ruskin, in his time the greatest and most authoritative of these teachers, had a bias for Gothic art. Mr. Parsons belongs to the opposite camp; his predilections are for the classical, and all his schemes for decorative arrangements are inspired by the classical ideal of symmetry, dignity, and formality. These qualities are admirable, but their attainment is by no means the only end of applied art, and one cannot but confess to a certain feeling of annoyance at Mr. Parsons's continuous attempts to make Gothic and Renaissance art conform with classic conventions. The exuberance and prodigality of decoration which distinguished these styles in certain of their periods is undeniably attractive; and if the profusion of ornament sometimes transgresses the bounds of correct taste, it is a sin caused by an excess of imagination rather than by a want of knowledge. Mr. Parsons's ideals are rather of the negative order; he would attain correctness of taste by restraint and moderation, chastening the natural desire for robust colour and variety of form and pinning it down to certain quiet harmonies and symmetrical arrangements, which, if always inoffensive, never attain the charm of being unexpected, and are too often unexhilarating. This correctness of taste does not imply that the author is a purist in regard to styles or periods. He tells us that in the coming Renaissance in America "no period will be copied in its entirety. No period will be omitted because unfit for the expression of an idea. Every period will be studied and studied with one thing in view, and that is to know the ideas for which the period stands, to see the qualities in applied art which stand for those ideas, and to use those ideas and qualities to express the individual idea in the home." Unfortunately for this prophecy, decorative periods do not stand for ideas, or, at least, they are the embodiment of so many and such contradictory ideas that it is impossible to label them. Thus, when Mr. Parsons labels Gothic art as "indigenous to the soil of France," and adds that "by temperament, association, and practice the French people were the logical ones to accept, mature, and express the Gothic idea. . . . Gothic as an expression—particularly in architecture and furnishings—was an idea foreign to England," and by it "expressed with a very strong tinge of national colouring," he loses sight of the fact that Gothic art was as much English as French, being, indeed, the common property, not of the Latin races, but of races largely Teutonic in their origin. It failed to attain full expression in the South of France, Italy, or Spain, where the Latin population predominated, but developed into various independent and distinctively national styles in the North of France, Normandy, the Low Countries, England, Scotland, and Southern Germany. If England was indebted to France in the earlier days of Gothic architecture, France later on repaid herself, for the last period of French Gothic—the Flamboyant—is undoubtedly derived from the English Decorated style. But Mr. Parsons is obviously not a close student of styles, and one has to follow his guidance concerning them with some caution. Thus he gives an illustration entitled "An old English cabinet whose material, size, and structure express the qualities of the Elizabethan period," but the object represented is a cupboard, not a cabinet; and though it may have been made in England, where emigrant workmen frequently produced articles wholly foreign in design, its style is not Elizabethan, but that of Flemish or Dutch seventeenth-century work. An illustration of an armchair—justly condemned by the author as being badly proportioned and "distracting and ugly" in its line arrangements—is entitled "A Chinese Chippendale Chair," but though obviously suggested by Chippendale designs, the back and legs do not appear to belong to each other, and seem a clumsy combination of two different styles, hardly consistent with a piece made by Chippendale. One would say that this want of appreciation of the niceties of style shown by Mr. Parsons is, perhaps, caused by a habit of considering pieces of furniture individually rather than in regard to the environment for which they were designed. Thus he calls Elizabethan tables ponderous and heavy, and states that their legs were often badly proportioned, and were disfigured by the huge "bulges" which occur in them. These strictures are only true if we lose sight of the fact that Elizabethan tables were designed for rooms in which both walls and ceilings were so deeply panelled that light pieces of furniture would be overpowered and look insignificant. One cannot help feeling that in some of the illustrations of panelled rooms given by Mr. Parsons this failing is rather exemplified. Mr. Parsons, however, gives much useful and, indeed, valuable advice in his work; and his advocacy of the virtues of simplicity and refinement should do something to correct the penchant for crude and staring colour and eccentricity of form which is making its appearance in modern decoration. A reader of his book, by following his precepts, will avoid any grievous offences against the canons of good taste, and will be assured of a simple and restful environment.

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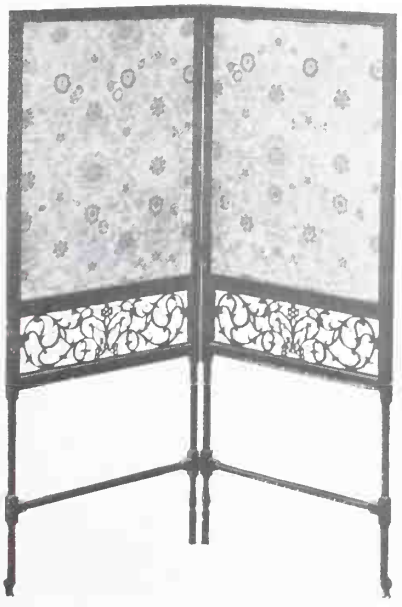

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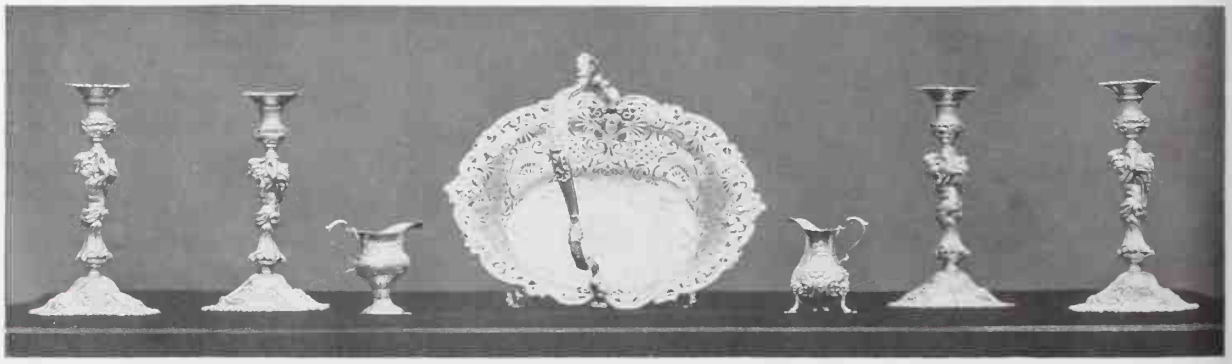

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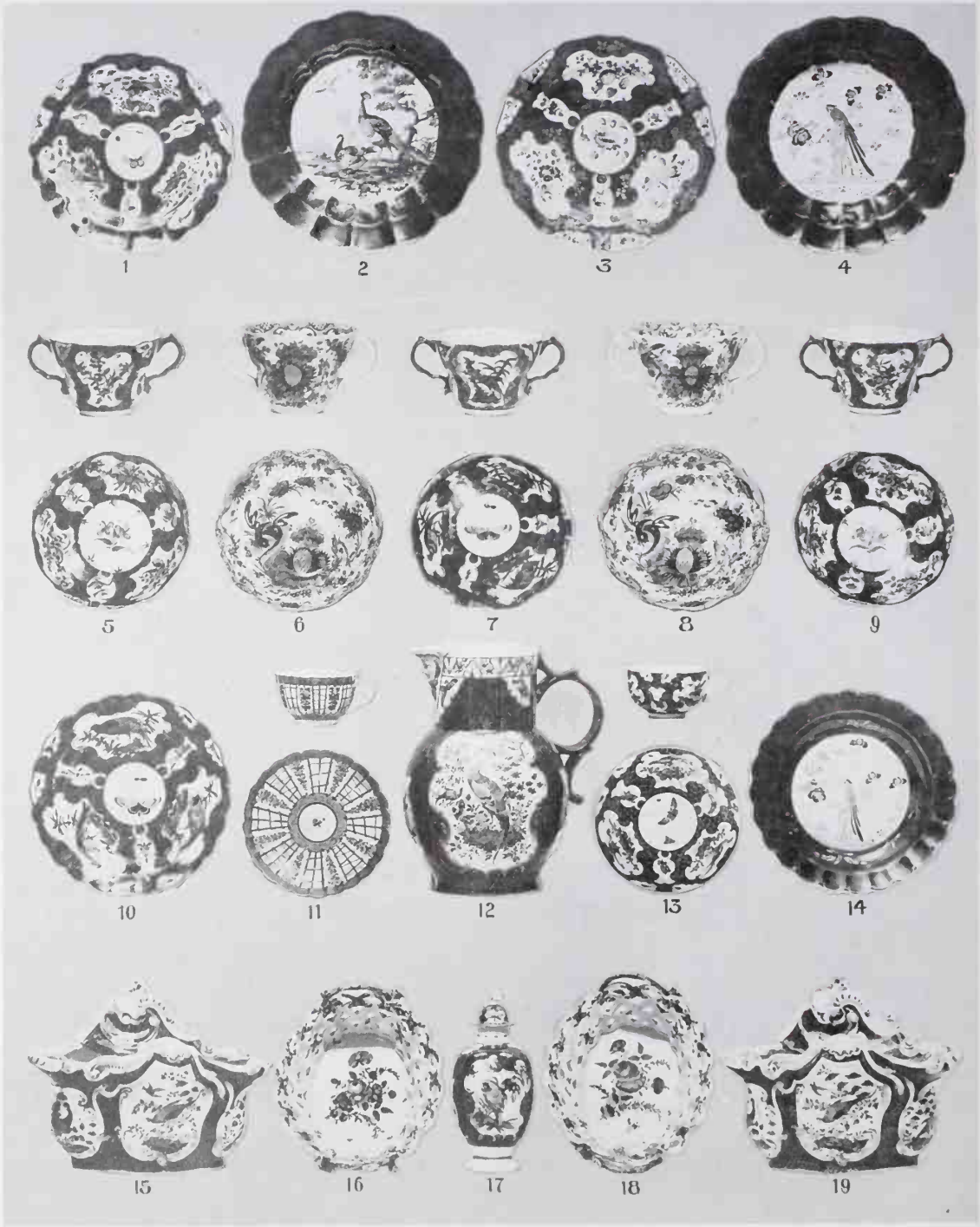

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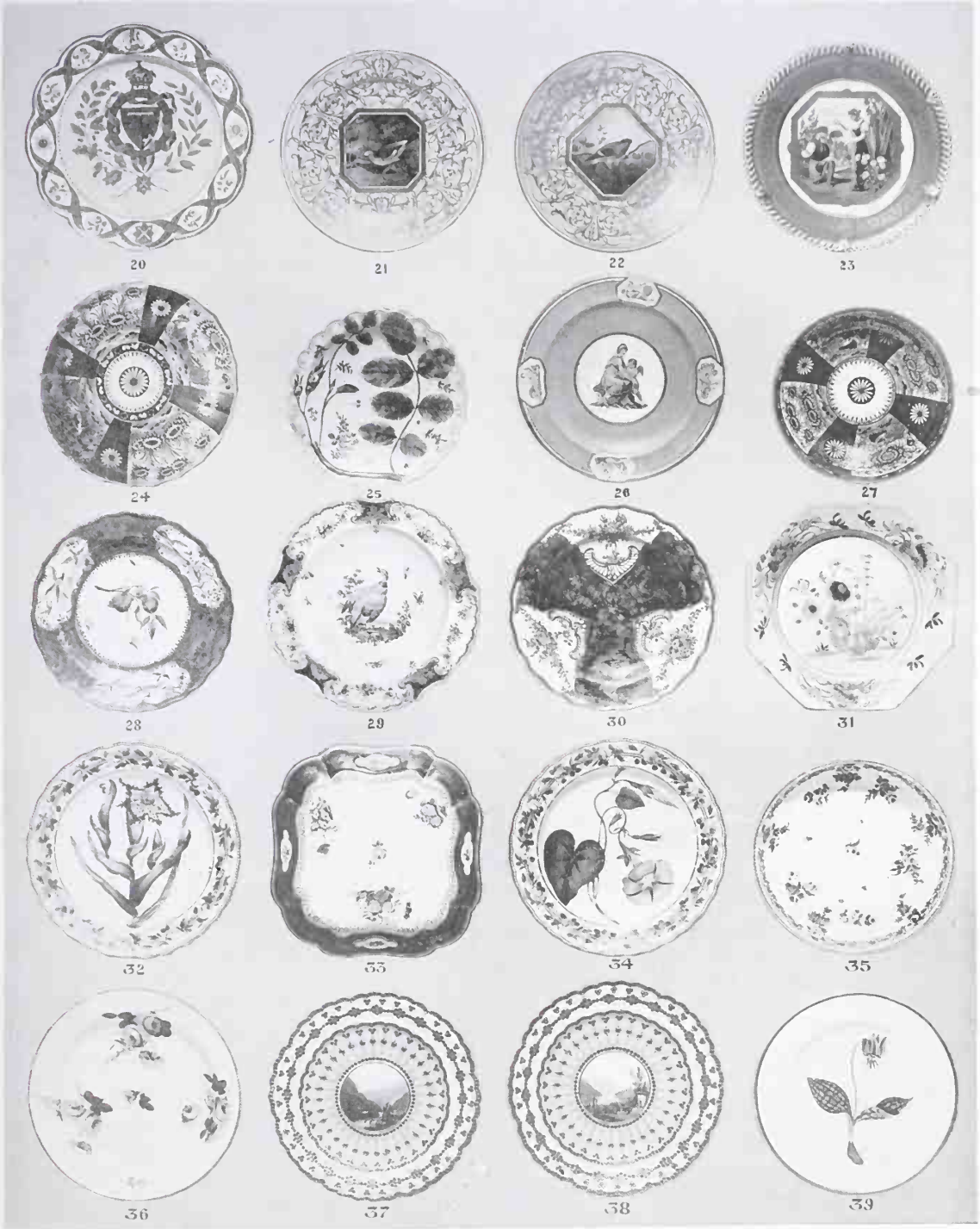

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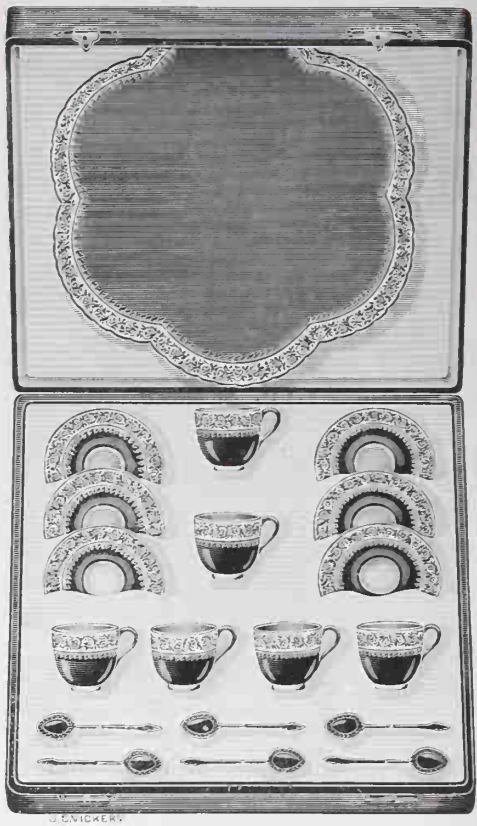

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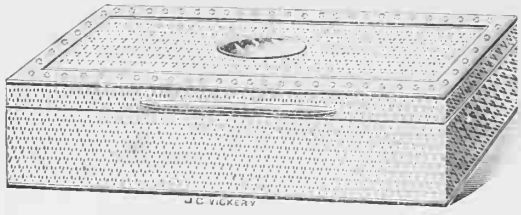

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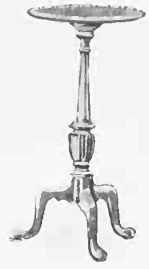

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10/6

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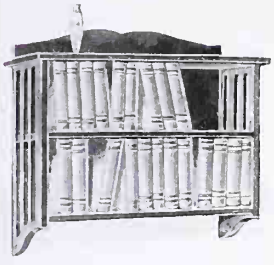

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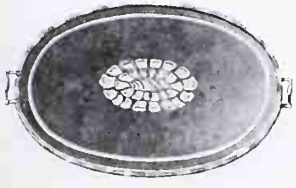

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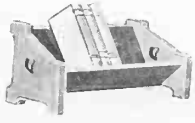

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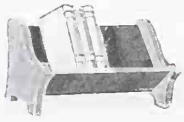

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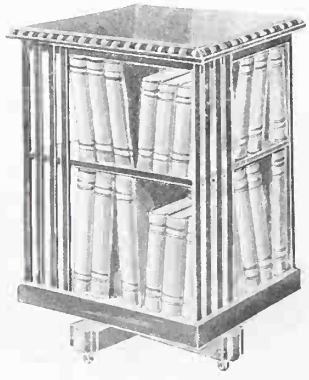

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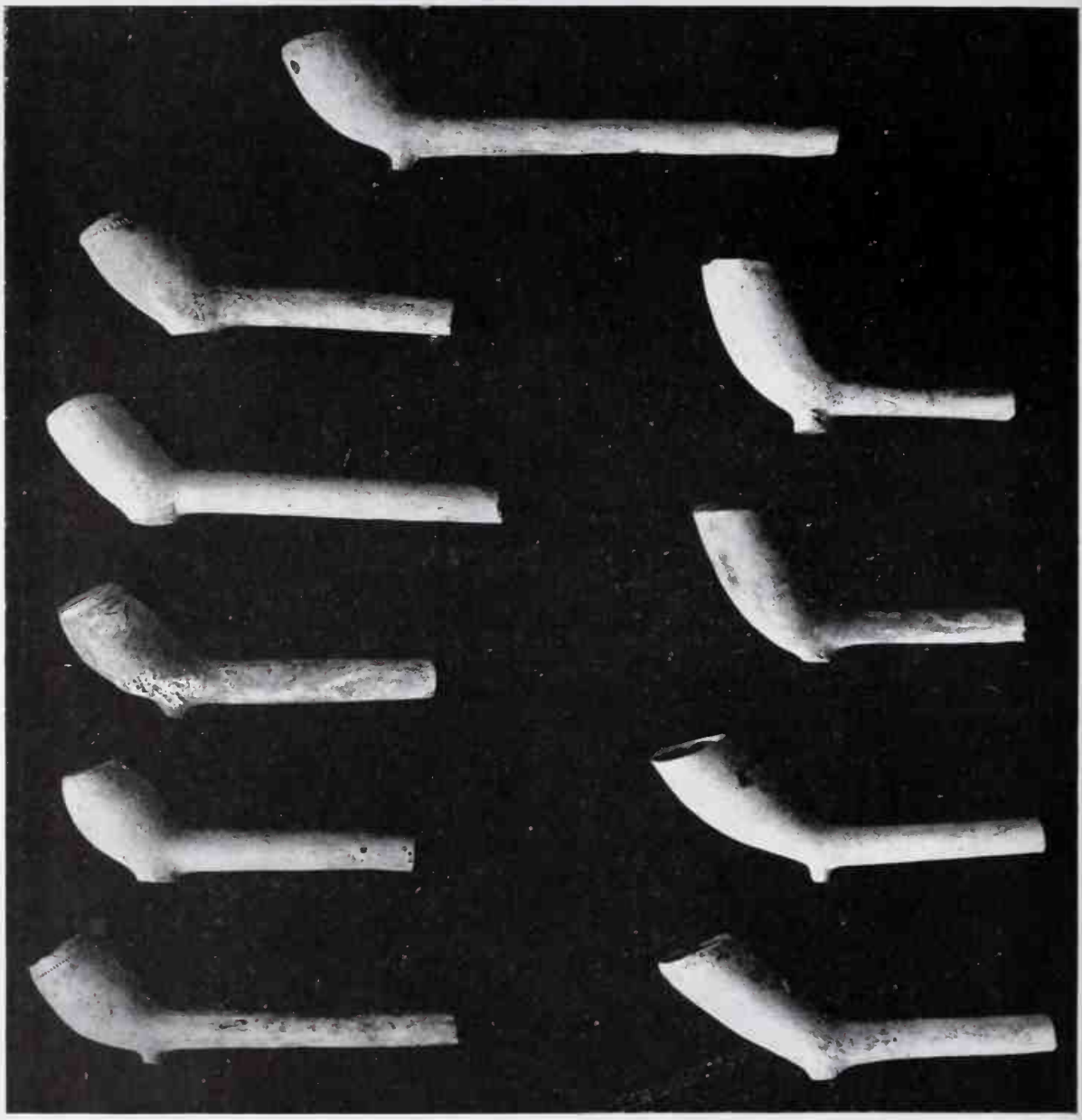

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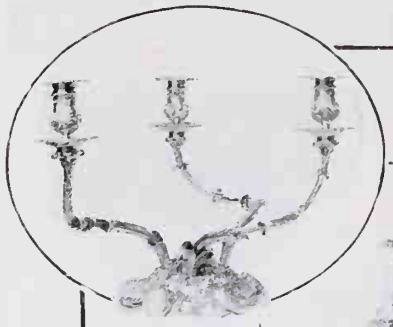
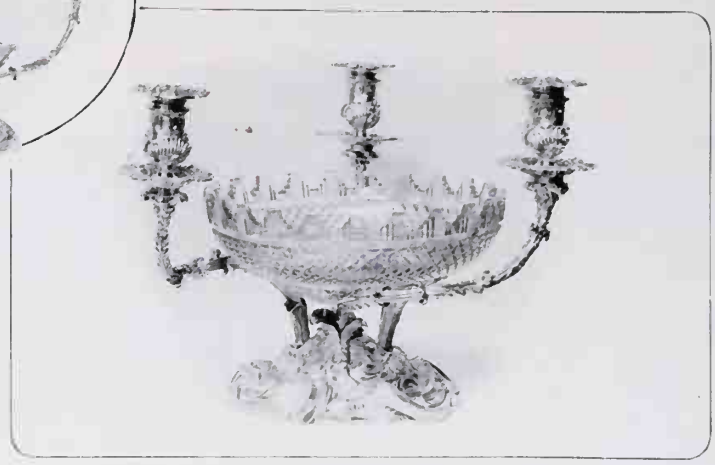


Old English Silver



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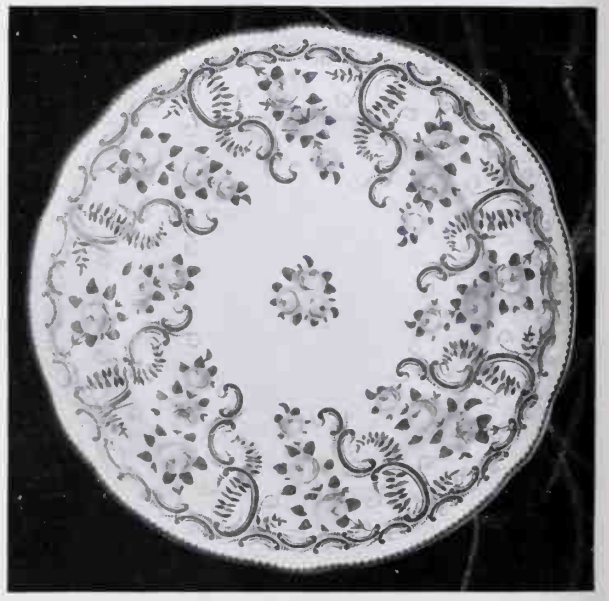

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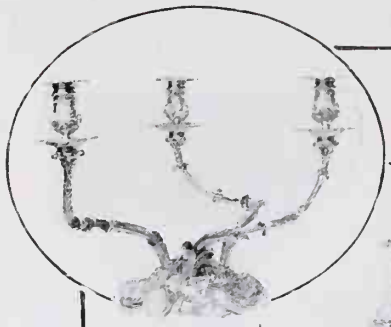

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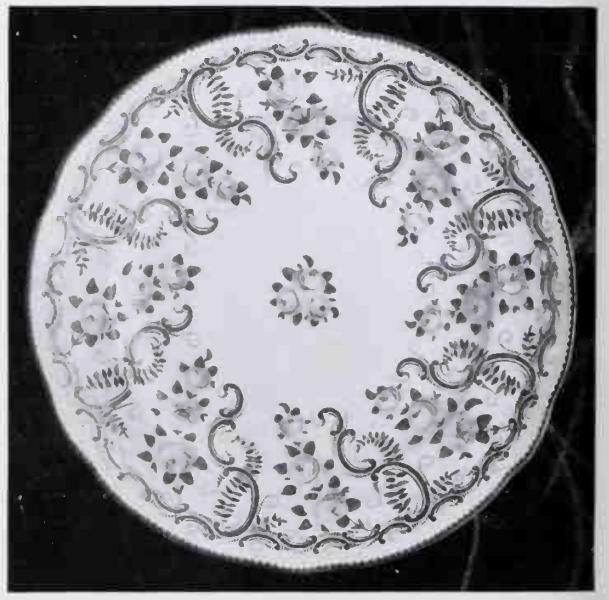

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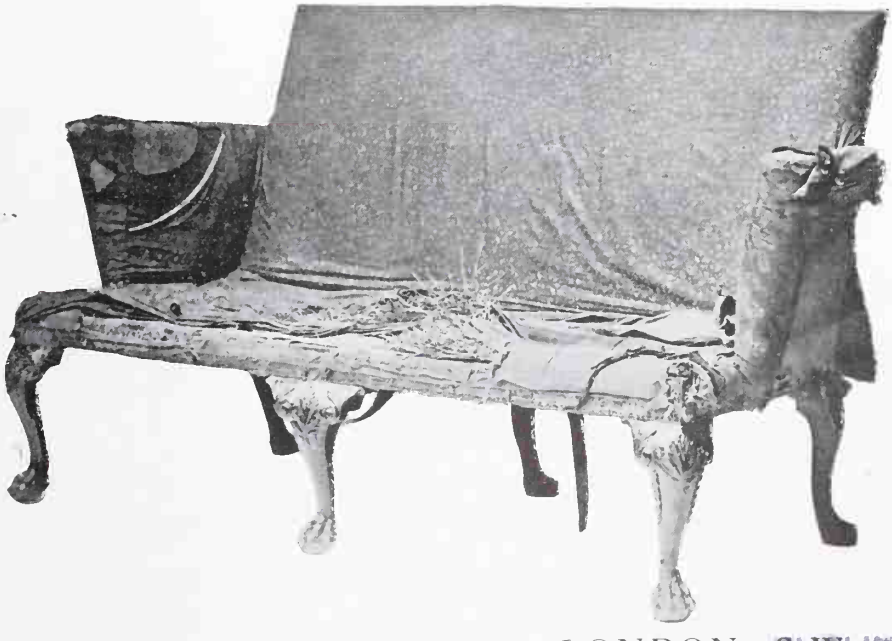

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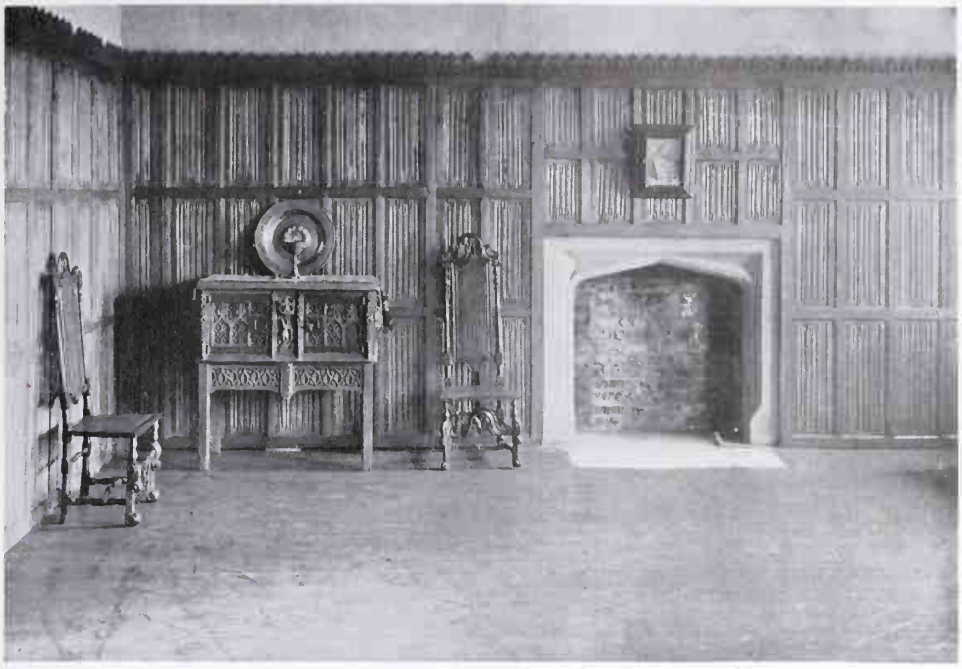

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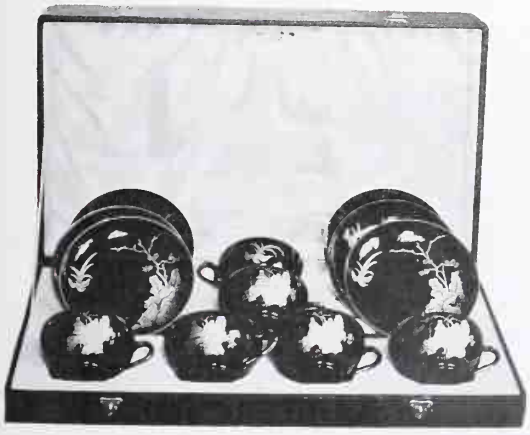

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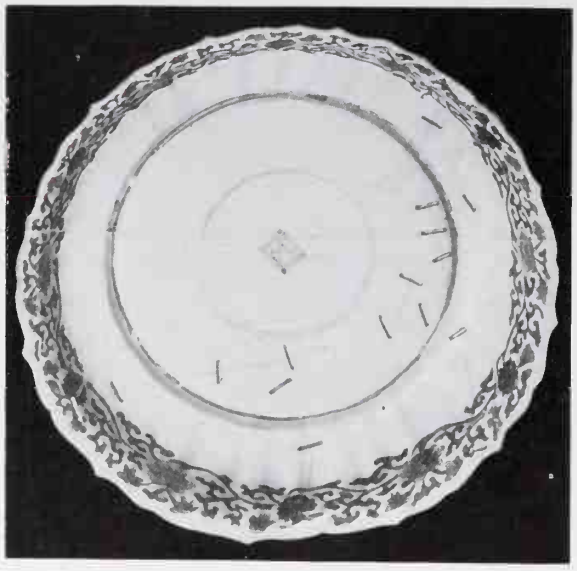

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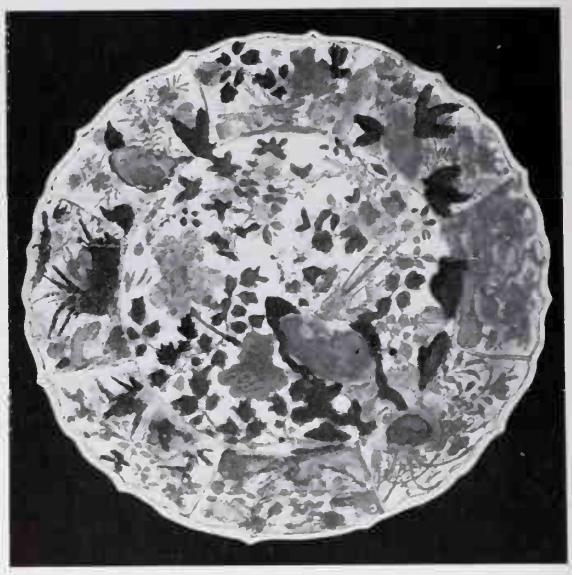

FACE

The plate illustrated is a sample of one of the Famille Verte sets missing.

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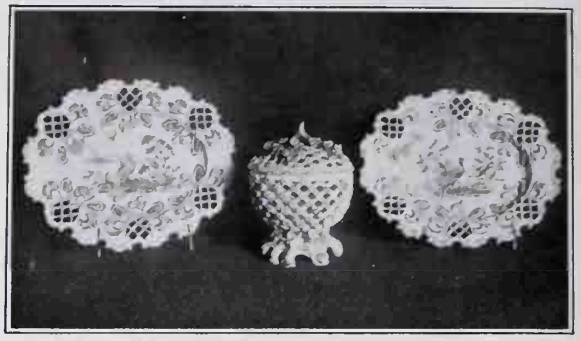

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PORTRAIT OF MR. TAYLOR, OF WORCESTER PARK
BY JOHN RUSSELL
From the Pastel in the possession of Mr. C. D. Rotch

Painted Satinwood Furniture

By Frederick Litchfield

It is impossible to give an intelligent consideration to the subject of this article without reference to the work of Robert Adam. I question whether any other architect has exercised such a direct and lasting influence upon the design and construction of household furniture and its accessories, of what our auctioneers term "furniture and effects," as this distinguished artist.

Robert Adam, the second in *age* of a family of five brothers, sons of a Scottish architect, was born in 1828, and between 1840 and 1845 travelled in Italy for the purpose of cultivating his taste and enriching his experiences. He returned to create in this country a practically new style, founded upon the classicalism of Rome and Pompeii.

We have only to call attention to Adelphi Terrace (Strand), Portland Place (No. 25 of which was intended for his private residence), Stratford Place, the south and east sides of Fitzroy Square, the front screen of the old Admiralty offices in Whitehall, as exteriors,

SATINWOOD HALF-ROUND COMMODE, WITH FOUR OVAL MEDALLIONS OF THE MUSES PAINTED BY ANGELICA KAUFFMANN, R.A. FROM A PRIVATE COLLECTION IN AMERICA LATE EIGHTEENTH CENTURY, ENGLISH

and where, as fortunately in some cases the decorations still remain, the interiors of some of these houses, to realise that the lightness and elegance, delicacy and refinement of an Adam treatment created an environment or setting, for furniture and upholstery, which harmonise with their surroundings and in combination produce an artistic and satisfactory effect. His colour-scheme was almost always white, sometimes relieved by delicate half-tints of cream or very pale blue or green.

Adam not only made his designs for buildings and for their interior decoration and furnishing, but he imported artists and highly skilled craftsmen to carry these designs into execution. Italian sculptors came to England to chisel those chaste and beautiful marble chimney-pieces, which are now so highly prized and sought after, and when instead of marble he desired to produce his effects and motives in less costly material, he brought over artizans to mould the stucco or composition which gave effect to his designs. He is said to have compelled these Italian craftsmen to work in locked rooms, so that the secret of his mouldings should be preserved. A clerk of the works named Jackson, after his death, secured these patterns and founded the firm of Jackson and Sons, Rathbone Place, well known now as manufacturers of interior decorative enrichments. Alcoves, lunettes and niches, festoons of drapery caught up with rams' heads or husks, pateræ to divide or emphasise subsidiary ornamentation, honeysuckle conventionalised, wreaths, swags, the familiar fan ornament, all form component parts of his designs for decorative effects. It is well known that when he received an order from a wealthy client to design a house, he concerned himself with the consideration of the furniture which it was to contain, even the fenders, fire-irons, carpets, candelabra, and bed-covers; no detail was too small for his attention.

As an example of the decoration and furnishing of a country mansion under the direction of this talented and industrious architect, one cannot do better than quote Harewood House, situated about half-way between Harrogate and Leeds. By gracious permission of the owner, this house is, with certain restrictions, open to the public. The mansion itself was not, as is generally supposed, built from Adam's design, but from that of John Carr, of York (1721–1807), but the interior was entrusted to Adam. One can see here the ceilings and mural decorations, with paintings by Zucchi, Rose, and Rebecca, in excellent preservation, and the furniture, among which are some fine pieces of satinwood, in the rooms for which they were originally designed. The house was completed and furnished in 1765–1771 for Mr. Edward Lascelles, who became the first Earl of Harewood.

The furniture of Adam's earlier period was chiefly in mahogany, the wood in which Chippendale made his then fashionable furniture; but Adam had influenced the taste of his clientèle to turn from the more rococo designs of this great cabinet-maker and adopt the classic treatment which accorded with his own schemes of decoration.

The introduction of satinwood from the East Indies, and also from India and Ceylon, came at a time most opportune for this new style. It is obvious that satinwood could only be practical for straight legs of tables and chairs, and rectilinear designs of cabinets; it can only be obtained in small pieces for solid work, or in veneers for decorative effect, as distinguished from mahogany, which lent itself to the cabriole leg and carved ornaments of Chippendale's best period. Apart from this, the beauty of colour, the satin-like grain and figure of this charming wood, was peculiarly suitable to the Adam treatment, whether enriched by inlaying and bandings of other woods, such as tulipwood, mahogany, or harewood (stained sycamore), with sometimes a very thin line of ebony, a stringing of boxwood, or by the kind of decoration which we are especially considering.

The ceilings of rooms designed by Robert Adam with mouldings in slight relief, sometimes segmental or geometrical, were enriched by paintings to decorate the medallions framed by these mouldings, and Angelica Kauffmann and Antonio Zucchi (whom she subsequently married as her second husband in 1781), also Cipriani, Piranesi and Pergolesi, are known to have been induced to come to England and execute this kind of work for Adam.

From the panels in ceilings and over-door decorations, to the enrichment of furniture was but a step, and whatever may be said by way of criticism as to Art misapplied, when the back of a chair or the top of a table is ornamented in such a manner as to be liable to damage by the ordinary usage for which such an article was intended, there can be no question as to the beauty of the effect produced.

Such a commode as we are able to illustrate, decorated with four oval medallions of nymphs representing the Seasons, the colouring of these fine paintings in excellent contrast to the satinwood, is a work of industrial art difficult to improve upon as a piece of ornamental furniture; and a similar remark applies to the writing-table with upright flap decorated with an oval medallion, also the four-fold screen, all three forming part of the same collection.

The decoration by painting of satinwood furniture required great care in the preparation, as well as skill

BEDSTEAD OF SATINWOOD, THE PILLARS CARVED OUT OF SOLID SATINWOOD, CORNICE VENEERED AND PAINTED WITH PANELS OF CAMEO CLASSICAL SUBJECTS *EN GRISAILLE*, ALSO TRELLIS OF BLACK LINES RELIEVED WITH GREEN FOLIAGE FROM A PRIVATE COLLECTION IN AMERICA LATE EIGHTEENTH CENTURY, ENGLISH

by the artist. In the first place, skilful cabinet-work must be employed in the joinery, so that there should be no splitting from varieties of climate or temperature, and the wood used must be well seasoned. A suitable surface for the painting must be prepared by well rubbing down with sandpaper or pumice powder, and the grain of the wood filled up so as to present a smooth and even surface for the brush. When the artist had finished his part of the work, delicacy of touch was necessary to put on successive layers of polish without damaging the picture, and these successive layers had to be very carefully rubbed down in order to prevent any slight irregularities which would spoil the effect of a highly finished panel.

Besides the panels or medallions which form the more important decorative effects, the tops of tables, the backs of chairs, the friezes and drawer-fronts of cabinets, were decorated with bands of English flowers, sometimes tied up or entwined with coloured ribands. The Kauffmann or Cipriani nymphs and goddesses, amorini, and cameo-like figures were alternated by trophies of musical instruments, baskets of flowers or scrolls.

Instead of painting on the actual surface of the cabinet, another method was sometimes employed: this was to paint the picture on a thin copper-plate, and then to insert this decorated plate just below the surface, so that when thus fixed it was level with the

rest of the front or side of the cabinet. One of our illustrations of a handsome Console table is an example of this painting in copper.

Angelica Kauffmann was first employed by Adam in 1770, and therefore in fixing a date for the introduction of painted satinwood, we may take it to have been a few years subsequent to this. We know that she and her husband left England for Italy in 1781, and although she probably executed work and sent it here for adaptation to furniture, it would only be to a much more limited extent than when she lived in London.

As the painting of furniture became a vogue, it was adopted by artists of lesser rank and skill, both professional and amateur. Ladies of fashion ordered plain satinwood work-tables, and screens of oval and heart-shape design, mounted on poles with tripod feet, called pole-screens, and they inserted little pictures in these screen frames, where formerly needlework panels of embroidered satin had been used. The woodwork was of satinwood, while the panels were worked in silk. The pictures of Angelica Kauffmann and Cipriani were copied by this school of furniture painters, and, of course, the merit of such work varied with the skill of the operator. Sometimes instead of a painting, a coloured print by Bartolozzi was inserted, and then varnished or polished until the effect of a painted medallion was obtained.

WRITING CABINET OF SATINWOOD, WITH AN OVAL MEDALLION PAINTED BY ANGELICA KAUFFMANN, R.A. GILT BRONZE ENRICHMENTS OF ADAM'S DESIGN FROM A PRIVATE COLLECTION IN AMERICA LATE EIGHTEENTH CENTURY, ENGLISH

The influence of another well-known architect upon the furniture of his time deserves notice. Sir William Chambers, R.A., who designed Somerset House in 1776, had earlier in his career published a book of Chinese designs which had a vogue, and Thomas Chippendale, in his Chinese style of furniture, has paid tribute to this influence. Later in the century we know that Chambers designed furniture, and there is a remarkable example of his work still extant, which, by the way, forms the frontispiece to Mr. Frederick Robinson's *English Furniture*. This magnificent specimen of decorative furniture, about nine feet high—organ-case, bureau, dressing-table and jewel-casket combined—was made for King Charles IV. of Spain by the then eminent firm of Seddon, Sons & Shackleton, cabinet-makers to George IV., from Sir William Chambers's design, and painted in a great variety of mythological subjects and emblems by William Hamilton, R.A. The

ONE OF A PAIR OF CONSOLE TABLES, THE TOP OF COPPER, PAINTED BY ANGELICA KAUFFMANN, R.A., WITH MEDALLIONS OF AMORINI THE STANDS VERY ELABORATELY CARVED AND GILT WOOD, SHOWING THE WINGED GRIFFINS AND HONEYSUCKLE ORNAMENT SO FREQUENTLY OCCURRING IN THE DESIGNS OF ROBERT ADAM FROM A PRIVATE COLLECTION IN AMERICA FORMERLY IN THE POSSESSION OF CAPTAIN PARKER, I, PORTMAN SQUARE—AN OLD ADAM'S HOUSE

FOUR-FOLD SCREEN OF SATINWOOD, PAINTED WITH FIGURES REPRESENTING EARTH, AIR, FIRE, AND WATER ALSO SCROLLS, FLOWERS, AND AMORINI, PROBABLY THE WORK OF PERGOLESI CARVED AND GILT FRAME
FROM A PRIVATE COLLECTION IN AMERICA LATE EIGHTEENTH CENTURY, ENGLISH

name of the chief cabinet-maker and date of the completion of the order are inscribed inside the cabinet, "R. Newham, June 28, 1793," just three years before the death of its designer.

Thomas Sheraton, whose name is a household word among collectors of eighteenth-century English furniture, and who is generally supposed to have been manufacturer as well as designer, was, I believe, never a master cabinet-maker of any consequence, for, as I have shown in my *History of Furniture*, in more detail than is required for this article, he was generally in very poor circumstances, and was preacher, encyclopædist, a clever designer and an excellent draughtsman, but not a manufacturer, although early in his career he appears to have worked as a journeyman cabinet-maker. His designs for satinwood furniture were intended to be carried out by inlaid decoration, as well as by painting, and his "Carlton" writing-table, probably called after Carlton House, his Pembroke and Sofa tables, his work-tables, chairs and screens, also some cabinets and bookcases, were all decorated by painting as well as by marqueterie. Thomas Shearer, too, though much less known than Sheraton, published a book of excellent designs for this kind of furniture, and claims to have invented the "screen" table, with a sliding screen rising from behind the writing-flap and supported by candle-holders.

The work of Jean Baptiste Piranesi has scarcely ever been mentioned by writers on English furniture of this time. He must, however, have had considerable support, for he published a book in 1769 of

SHERATON SATINWOOD CHINA CABINET

The property of Mr. Frank Partridge, 26, King Street, St. James's

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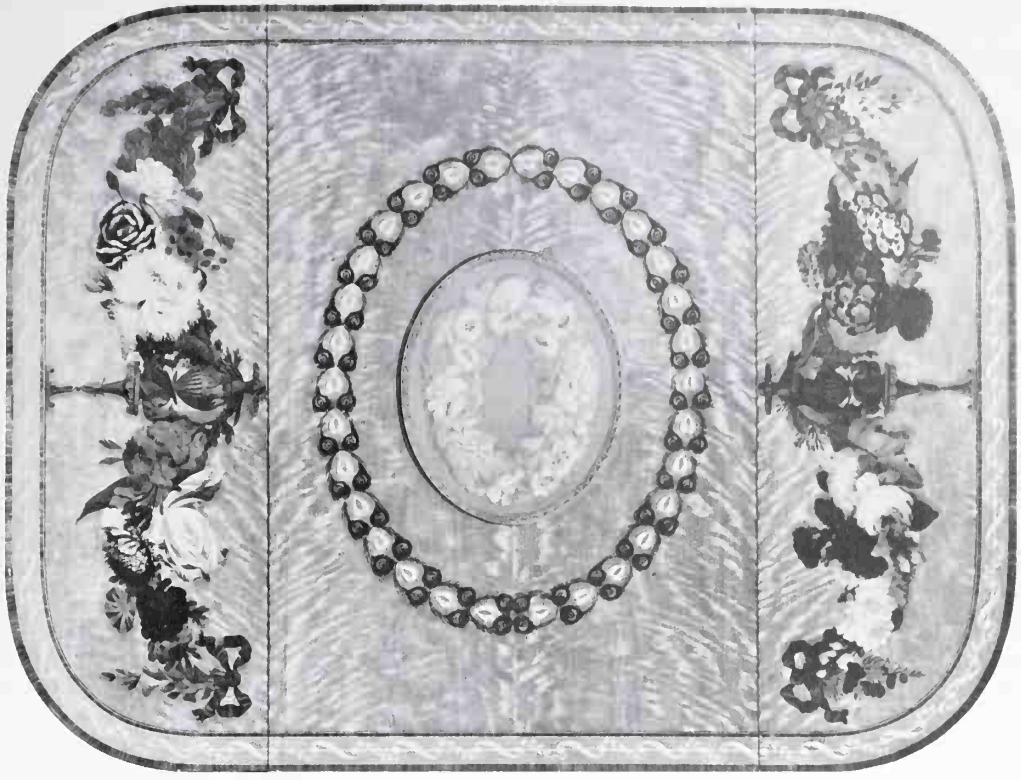

A SATINWOOD PEMBROKE TABLE PAINTED WITH FLOWERS
VIEW OF TOP ENLARGED
BY PERMISSION OF AUTHOR AND PUBLISHER (METHUEN)

FROM F. ROBINSON'S "ENGLISH FURNITURE"
LATE EIGHTEENTH CENTURY, ENGLISH

SHERATON SCHOOL OF DESIGN

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designs of chimney-pieces and furniture, the character of which lacks the lightness and elegance of Adam or Sheraton. They more nearly approximate to the rather stiff and cramped period of "Empire," which followed the best period of Sheraton's work, whose later designs, drawn after the turn of the century, show this sign of the decadence of public taste.

Some other furniture designers of the time were Nicholas Revett, William Thomas (architect), J. C. Kraft, George Richardson, and James Stuart. Mr. Frederick Robinson mentions a set of chairs designed by John Flaxman, R.A., the celebrated sculptor-artist, who provided Josiah Wedgwood with his designs of the beautiful Vatican cameo and intaglio gems for reproduction in his Jasper ware.

The employment of such artists as we have named for the design and decoration of furniture proves the high estimation in which industrial art of this kind was held in England at the latter end of the eighteenth century. Angelica Kauffmann was one of the original thirty-six members of the Royal Academy at its foundation in 1769, and was the only lady member ever elected. Antonio Zucchi was an Associate, William Hamilton was R.A., and Piranesi and Cipriani were artists of skill and repute. The subjects generally favoured for figure-work represented what has been called the "Sentimentality of the Antique," and the famous engraver Bartolozzi has made these presentations familiar to us. The colours employed in these paintings were usually *au naturel*, but sometimes the subjects and trophies were executed *en grisaille*, or in blue shaded *en camaieu*. Pergolesi's scheme of decoration differed from that adopted by Angelica Kauffmann, Zucchi, and Cipriani. While these artists painted their pictures upon the satinwood itself, or upon copper panels, as described above, Pergolesi preferred to first cover his furniture with a "flat" colour, sometimes green and sometimes yellow, the latter relieved by a trellis pattern. Upon this, as a ground colour, he painted oval, round, or rectangular panels of landscape or figure-work.

A SATINWOOD ARM-CHAIR, PAINTED DECORATION
FROM F. ROBINSON'S "ENGLISH FURNITURE"
BY PERMISSION OF AUTHOR AND PUBLISHER (METHUEN)
LATE EIGHTEENTH CENTURY, ENGLISH

The chief manufacturers who carried into execution these artists' designs were first of all Richard Gillow, founder of the famous firm of cabinet-makers, at first in Lancaster, and subsequently in Oxford Street, London, who made a great deal of excellent furniture to the order of Robert Adam. George Hepplewhite, who died in 1786, was an apprentice to Richard Gillow in Lancaster, and his widow carried on his business in St. Giles's, Cripplegate. He published *The Cabinet Maker and Upholsterer's Guide*, with three hundred designs by "A. Hepplewhite & Co.," in 1788, and made a great deal of excellent furniture of the style we are considering, graceful and light—tables and chairs with tapering legs, stands for tea-urns, pole-screens with spider legs, tea-caddies of various shapes and patterns, vase-shaped urns and knife-cases for the ornamentation of his sideboards, side-tables with inlaid and also painted borders, and chairs innumerable, of all kinds of graceful patterns; and among them suites of satinwood decorated with paintings in combination with carved ornaments. One of our illustrations is an example of this combination, the Prince of Wales's feathers carved and the other decoration painted. Another of our illustrations is of a satinwood chair, the decoration of which is entirely by painting. He also made a speciality of japanned or lacquered furniture made of inferior hardwood, such as beech and birch, and this was coated with a japan or lacquer, the surface of which was decorated with ornament in the style of Cipriani and Angelica Kauffmann.

The firm of Seddon, Sons & Shackleton has been

mentioned. They made a great deal of the furniture for Windsor Castle, and were said to have been creditors for an enormous amount when the financial difficulties of George IV. were being arranged, and their insolvency was caused by the reduction of their account by the large sum of £30,000.

Some mention has been made of the skilful construction of these fine old pieces of furniture. The cabinet-makers of this time devoted great pains not only to the shell or body of the piece, but the inside fittings were minute and ingenious. The day of banks and safe deposits had not arrived, and wealthy persons kept valuable papers and money in all kinds of secret drawers and receptacles. Swing drawers on a pivot, recesses with secret springs to open them, and numerous little boxes and places for toilet requisites, ladies' work implements, playing-card counters, with many other toys and trifles of the period, are found in the furniture of Sheraton and his contemporaries. Some of the more highly finished work and toilet tables are lined with pencil cedar wood, and the interior fittings are generally of excellent finish.

A HEPPLEWHITE ARM-CHAIR OF SATINWOOD, THE PRINCE OF WALES'S FEATHERS CARVED, AND THE REMAINDER OF THE DECORATION PAINTED IN COLOURS FROM A PRIVATE COLLECTION IN AMERICA
LATE EIGHTEENTH CENTURY, ENGLISH

The brass handles to the drawer-fronts of the tables and cabinets of old painted satinwood furniture were generally rings hinged at the top and falling over circular rosettes. Sometimes one finds these rosettes composed of medallions of old Battersea enamel. The lion's head with the ring depending from the animal's mouth was also a favourite design, as was the drop-handle hanging from a small rosette.

We have now been discussing the genuine old eighteenth-century furniture as produced by really first-class makers, from the drawings of eminent architects and furniture designers; but as the demand of collectors of old furniture during the past forty or fifty years has increased out of all proportion to the existing number of specimens, the law of supply and demand has resulted in the production of all sorts and conditions of satinwood painted furniture. Some pieces were made entirely new, and painted well, indifferently, or very badly; as they were also constructed well or ill according to price. Some old and faded pieces, with the painted decoration rubbed or nearly destroyed, were restored, also well or ill, according to circumstances. Plain satinwood was decorated, and mahogany pieces were veneered with satinwood, and then painted. Poor "Cinderellas" were transformed into "fairy princesses" (and I make no apology for expressing my preference for the "Cinderellas"). All methods were employed to bring the dealer profitable transactions with the collector of the old satinwood painted furniture of the late eighteenth century, and the purchaser must beware of many pitfalls.

It is not always easy to discriminate. Some imitations are so ill-made and so coarsely painted that their origin is obvious; others have more merit, and demand a closer and more careful examination. When a piece of old satinwood painted furniture is a genuine example of the latter end of the eighteenth century, the surface presents a semi-transparent, almost a gelatinous, appearance, the mellowed softness of which is in contrast to the hard "solid wood" effect of a more recent production. In the beautiful dressing-table which is one of the only two pieces of painted satinwood which the Victoria and Albert Museum contains, this peculiarity can be seen and appreciated.

Quite apart from these imitations of the old work, there are some good reproductions made by eminent firms, well constructed and carefully decorated. About fifty odd years ago the firm of Wright & Mansfield made a speciality of the reproduction of this class of furniture, and in the International Exhibition of 1862

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they received the highest award for their exhibit, and a satinwood cabinet of Adam design was purchased by our Government, and is now, I believe, in the Bethnal Green Museum. The decoration of this cabinet is by inlay, enriched with Wedgwood plaques, but the style and period represented are those of the furniture we are considering. Tables and cabinets made by this firm forty to fifty years ago, have acquired by time and usage a sort of patina of age, and it requires very experienced knowledge to distinguish some of them from examples of an earlier time.

As regards prices and values of painted satinwood, it is very difficult to give an estimate or an opinion as to value, without knowing the age, quality, design, and condition of any particular specimen.

Some seven or eight years ago an American gentleman, who had read my *Illustrated History of Furniture*, asked me to assist him in the purchase of suitable furniture for a mansion he was building on the border of Lake Shore, Chicago. He was determined to have either genuine pieces of the periods they represented, or honest modern reproductions.

The majority of photographs by which this article is illustrated are from some of the painted satinwood which formed part of this collection, and it was a great pleasure to my client, and a source of much satisfaction to myself, that the whole of my purchases of old furniture on his account were accepted by the United States Government as being of sufficient educational value to allow them to be imported *free* of all customs duty.

The remarkably fine and well-preserved dressing-table which is in the Victoria and Albert Museum, and to which I have already referred, cost, I believe, only about £200 some twenty-five years ago, and if to-day offered for sale, with its prestige from the museum, would, I suppose, realise at least £500 or £600—probably more.

The piece illustrated in colours is a very fine Sheraton satinwood china cabinet, banded with tulipwood. The upper part is inlaid with foliated scrolls and divided into three compartments enclosed by four glazed doors. The lower part, with five long drawers in the centre, is of serpentine shape, and has five small drawers on each side, inlaid with festoons of husks, etc., lined throughout with cedarwood. It is 7 ft. 6 in. high, 6 ft. wide, and 1 ft. 4 in. deep.

A SATINWOOD DRESSING-TABLE, WITH A MIRROR HINGED TO FOLD FLAT AND THE TOP OF TABLE COMPOSED OF TWO HINGED DOORS INLAID WITH THIN EBONY LINES, AND PAINTED IN FESTOONS OF HUSKS AND FOLIAGE ONE OF SHERATON'S DESIGNS FROM A PRIVATE COLLECTION IN AMERICA LATE EIGHTEENTH CENTURY, ENGLISH

IRONWORK

Old Wealden Firebacks

By W. Ruskin Butterfield

INTEREST in the productions of the old Wealden ironworks has increased considerably during the last few years, and firebacks especially are now keenly sought for by collectors. Although genuinely old specimens are far from rare, unquestionably many of those offered nowadays for sale are copies, having been recently cast in moulds made by using old backs. Experienced collectors manage as a rule to distinguish the new from the old, but persons without special knowledge would do well to regard with suspicion firebacks offered to them. Several foundries are engaged in manufacturing copies, which in time become scattered over the south-eastern counties and even further afield. They pass, in the first instance, into the hands of culpable dealers well acquainted with their origin, and ultimately come into the possession of reputable dealers without this knowledge, who sell them unwittingly as old examples. After being cast, the firebacks are allowed to lie about in the open until they are well

No. I.—THE OLD "DOWN HEARTH" AT THE MILL HOUSE, RIVERHALL, WADHURST, SUSSEX, SHOWING FIREBACK IN POSITION

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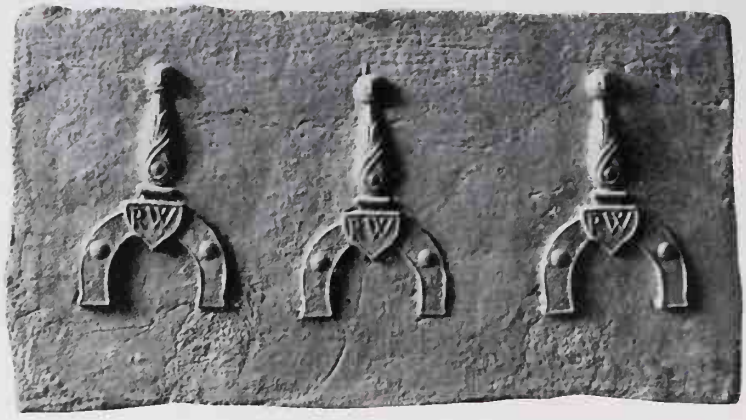
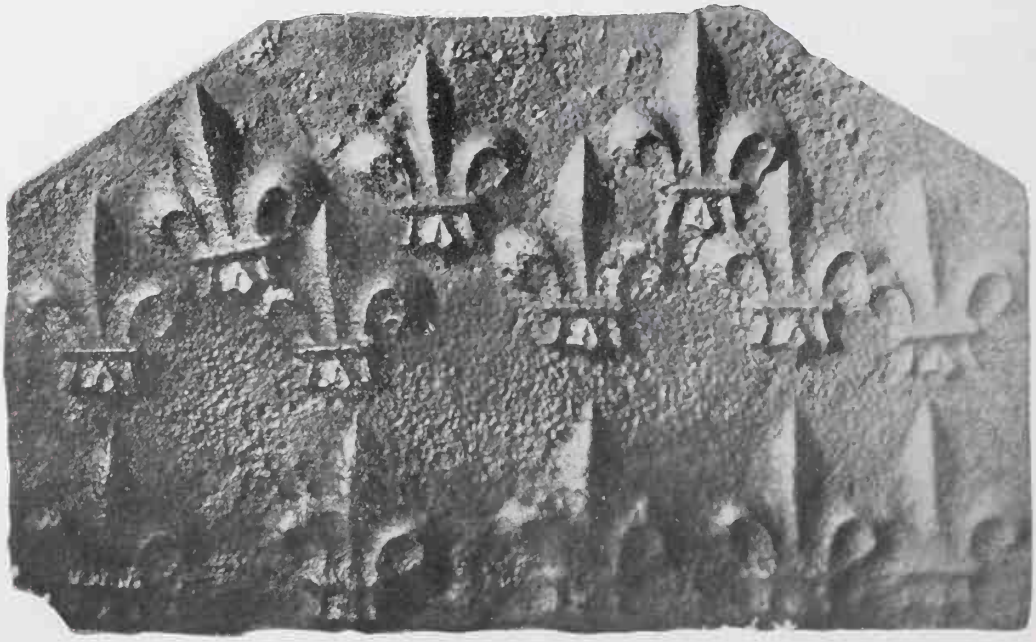
rusted, when they are roughly cleaned and black-leaded.

If the finger-tips be passed over the face of an old fireback, very little of the black-lead comes off. Generations of black-leading gives to the surface a kind of hardened patina, which does not soil the fingers. New specimens, on the other hand, readily blacken the fingers when touched. A prospective buyer should therefore use a wet rag and ascertain whether a patch of black-lead can be washed away to leave the bare metal, while the thickness of the coating should be tested by scraping with a knife. The back surface should likewise be carefully scrutinised. Usually it is not difficult to detect the fresh and more brightly coloured rust which covers the backs of copies, and in places the raw iron will probably disclose itself in bluish patches. Needless to say, there are other, and subtler, tests which can be applied, but it would be unwise to give to them the wide publicity of these columns.



No. II.—FIREBACK SIXTEENTH CENTURY SIZE, 35 IN. BY 19 IN. HASTINGS MUSEUM

The large recessed fireplaces which form so prominent and picturesque a feature of the older houses of the Weald (No. i.) did not come into existence until about the end of the fifteenth century. Before that time the position of the fire was at the lower end of the hall, some distance from the wall, and firebacks were not, of course, needed. Thus the earliest specimens date from about the late fifteenth century, and firebacks continued to be made until the eighteenth century was nearing its close, when hob-grates, having backs of their own, began to supplant them. They were always cast in an open sand-mould, and



No. III.—FIREBACK SIXTEENTH CENTURY MUSEUM OF THE SUSSEX ARCHÆOLOGICAL SOCIETY, LEWES [PHOTO J. E. RAY

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Par Boucher 1er Peintre du Roy

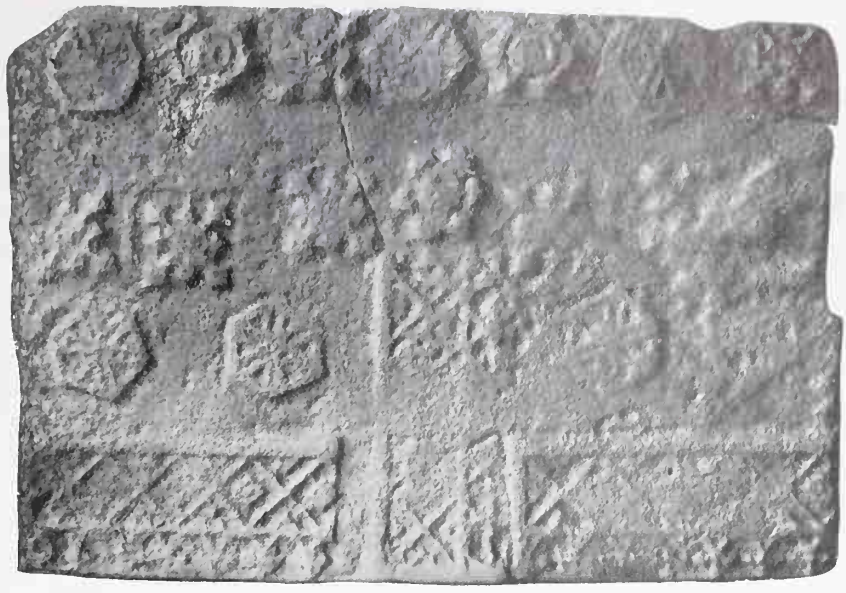
Gravé par Demarteau 1758

VENUS COURONNÉE PAR LES AMOURS

A Paris chez Demarteau Graveur et Pensionaire du Roy rue de la Pelterie a la Cloche

N.o 378.

fragments of such moulds recently discovered at Ashburnham are preserved in the Hastings Museum.



No. IV.—FIREBACK SIXTEENTH CENTURY SIZE, 31 IN. BY 22 IN. HASTINGS MUSEUM

Singularly enough, while the products of the old Wealden ironworks survive in numbers to our own day, the buildings themselves have disappeared—not one, it would seem, has escaped the effacing finger of time. The old names persist, it is true, such as Ashburnham Forge and Brede Furnace, but the things for which they stood have vanished. It is difficult for the visitor to Sussex—"Green Sussex fading into blue"—to realise that the county was for a couple of centuries the great stronghold of the English iron-industry.

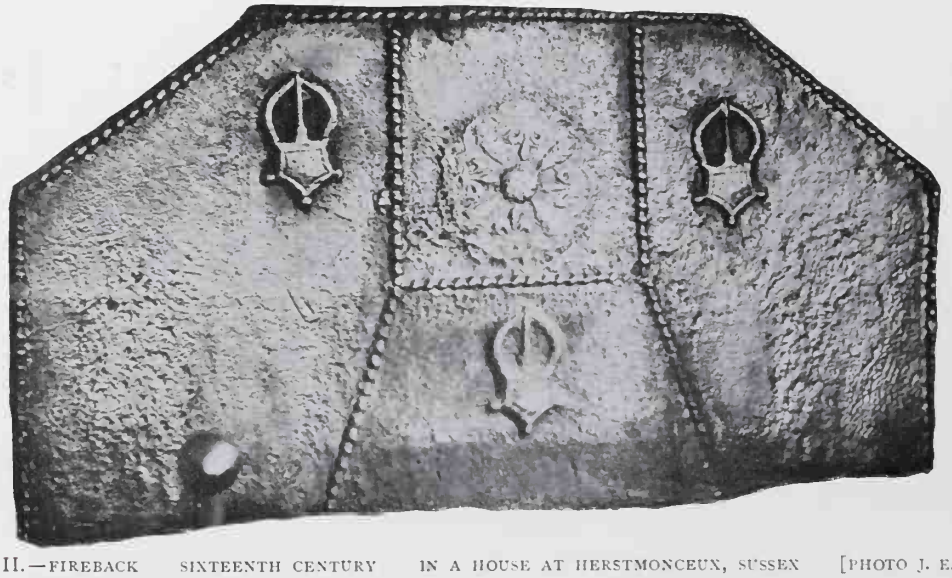
> ". . . . . the charcoal fires
> Have long been cold; the iron undisturbed
> Lies where the red corn waits the harvesters,
> And hops in delicate pattern swiftly climb."

Firebacks may be conveniently grouped into three types—(i.) "early," (ii.) "middle," and (iii.) "late";

No. V.—FIREBACK FIFTEENTH CENTURY LEWES MUSEUM [PHOTO J. E. RAY

but these types overlap considerably in point of time. Those belonging to the early type are rectangular in shape, the width being greater than the height. Sometimes the upper angles are clipped off, and there may be a rounded or pointed arch above, while the two sides and the top frequently have a border of a rope-like pattern. Their mode of manufacture will be readily understood by reference to No. ii. First, a stout plain board of the same size and shape as the fireback was forced face downward in the sand-floor of the foundry and then removed. Next, the shallow mould thus formed was thrice impressed with the front part of an andiron in the positions shown on the fireback, and the mould was then complete for casting. In casting the fireback illustrated in No. iii., the upper angles of the rectangular board were cut away, and the design was formed by repeatedly impressing the plain mould with a stamp consisting of a *fleur-de-lys*. In most instances, instead of repeating a single stamp to build up the design, several stamps

No. VI.—FIREBACK SIXTEENTH CENTURY LEWES MUSEUM [PHOTO J. E. RAY



No. VII.—FIREBACK SIXTEENTH CENTURY IN A HOUSE AT HERSTMONCEUX, SUSSEX [PHOTO J. E. RAY

were employed, but the component parts of the completed design were often arranged in an artless fashion, as witness the jumble of ornament shown in No. iv. The stamps that recur most frequently are the *fleur-de-lys*, *rose-en-soleil*, portcullis, private devices (such as the Pelham buckle), the Royal cypher, and shields of arms. Not infrequently, through ignorance or carelessness, the stamps were used upside-down, and the alignment and spacing are often faulty. Rarely, pieces of wood-carving were employed to impress the mould, and a fine and early fireback thus decorated is illustrated in No. v. Although these early backs are not in such request as the more elaborate later ones, in some respects they are the most interesting of all. They are entirely native products, owing nothing to foreign influence; the moulders conceived and carried out their designs as best they could, and if the level of artistic attainment is not high, at least it reflects faithfully the popular culture of the time. The art—such as it is, and often it is far from despicable—is the direct outcome of the finer impulses of the ordinary iron-workers. In other words, it is true folk-art, created and developed by the common people, and this is what gives to these early firebacks their special importance.

No. VIII.—FIREBACK, WITH ROYAL ARMS SIXTEENTH CENTURY SIZE, 24½ IN. BY 30 IN. HASTINGS MUSEUM

An excellent early fireback with arched top is shown in No. vi. Enclosed in a vine border and arranged in lines are five birds and five *roses-en-soleil*. The bird, which may be the

No. IX.—FIREBACK, WITH SACKVILLE ARMS SEVENTEENTH CENTURY IN THE POSSESSION OF MR. ROBERT WRIGHT [PHOTO J. E. RAY

rebus of the Fowles, a family of ironmasters, is also repeated in the arch. A more restrained use of ornament is shown in the specimen next figured (No. vii.). The field is divided by rope-like lines into panels, the device —the Pelham buckle—being one well known in Sussex.

One of the finest backs ever produced in the Weald is shown in No. viii. It is of early date, but possesses nothing in common with the early type. The height is greater than the width, and it was cast by using a complete wooden pattern to impress the mould,

No. X.—FIREBACK, DEPICTING THE MARTYRDOM OF A SUSSEX MAN AND WOMAN SEVENTEENTH CENTURY HASTINGS MUSEUM

No. XI.—FIREBACK SEVENTEENTH CENTURY SIZE, 24 IN. BY 20½ IN. HASTINGS MUSEUM

No. XII.—FIREBACK, WITH FIGURE OF ATLAS
EIGHTEENTH CENTURY
[PHOTO J. E. RAY

No. XIII.—FIREBACK, WITH FIGURES OF HERCULES AND THE HYDRA
EIGHTEENTH CENTURY IN THE POSSESSION OF MR. JOHN ADE
[PHOTO J. E. RAY

instead of detached stamps. The supporters are those of Henry VII., but it certainly does not go back to the time of that monarch. The letters "E R" may refer to Queen Elizabeth.

No. XIV.—FIREBACK SEVENTEENTH CENTURY IN THE POSSESSION OF MR. JOHN ADE [PHOTO J. E. RAY

Firebacks of the middle type were cast from complete patterns, like the one just considered. Although they mostly belong to the seventeenth century, it is clear from dated specimens that they were produced as early as the middle of the preceding century, and they continued to be made until well into the eighteenth century. They have moulded edges, and the width does not greatly exceed the height. Numerous

No. XV.—FIREBACK SEVENTEENTH CENTURY SIZE, 35 IN. BY 29 IN. HASTINGS MUSEUM

PHILIP LORD WHARTON
BY SIR ANTHONY VAN DYCK
At the Hermitage, Petrograd

[Photo Mansell

GAME
LIG

handsome backs with the armorial bearings of Sussex and Kentish families belong to this type, and unworn examples are deservedly held in high esteem by collectors. The specimen selected for illustration (No. ix.)

Firebacks of the late type mostly belong to the eighteenth century. The height is greater than the width, and they show a pronounced Netherlandish influence. The Wealden ironmasters, indeed, appear

No. XVI.—BACK OF BLACKSMITH'S FORGE IN THE POSSESSION OF MR. JOHN ADE SEVENTEENTH CENTURY [PHOTO J. E. RAY

bears the arms, supporters, and crest of the Sackville family, and is typical of the well-modelled designs of the time. Of especial interest is the back illustrated in No. x. It depicts the martyrdom by burning of a Sussex man and woman during the Marian persecutions; the two are shown chained to a stake *dos-à-dos*, and are enveloped in rather crudely executed flames.

No. xi. illustrates the scriptural subject of the three children cast by Nebuchadnezzar into the burning fiery furnace, with the angel in the midst of them, but the treatment is weak. Another back (No. xiv.) shows the figure of St. Paul with outstretched right arm, holding a serpent over flames. The Boscobel oak with its three crowns and exaggerated acorns and foliage (No. xv.) commemorates the escape of Charles II. from his pursuers after the battle of Worcester. Many replicas of this—mostly modern, it is to be feared—are to be met with in the Weald. The specimen next shown (No. xvi.) is the back of a blacksmith's forge, the swelling boss at the base being perforated for the passage of the nozzle of the bellows. The style of the decoration is closely similar to that of contemporary furniture.

to have imported wooden patterns carved by Dutch or Flemish artists, or perhaps the actual backs. As these late firebacks are doubtless familiar enough to readers, two illustrations of them will suffice. No. xii. shows Atlas bearing the globe upon his shoulders, with festoons of flowers and fruit above, all in high relief. The conventionalised dolphins at the top are a frequent feature of eighteenth-century backs. No. xiii. depicts Hercules about to destroy the Hydra. In low relief is a border of ivy leaves and tendrils, with entwined acanthus above. This example is known to have been cast at Ashburnham, and the original wooden pattern is still preserved at Ashburnham Place.

It remains to add that many small, thin plates, usually bearing floral designs of little artistic merit, were cast towards the end of the eighteenth century for the hob-grates then coming into vogue. They are commonly regarded by their possessors as firebacks, but this term properly applies only to the backs used in connection with the old open hearth, or "down hearth," as it is called in Sussex.

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J. B. Simeon Chardin Pinxit. Lepicie Sculpsit 1740.

LA MERE LABORIEUSE

Vn rien vous amuse ma fille,
Hier ce feuillage etoit laid.
Je vois par chaque point d'aiguille
Combien vôtre esprit est distrait.
Croyez moy fuiez la paresse,
Et contez cette verité,
Que le travail est la Sagesse
Valent les biens et la beauté.

Le Tableau Original est placé dans le Cabinet du Roy

A Paris chez Pantaleon Le Pere Graveur du Cabinet du Roy aux Galeries du Louvre.
A Iacques Gerard Graveur de S.A.R. Mgr. le Duc de Chartres rue de la Harpe.

Eighteenth Century French Engravings after Jean Baptiste Simeon Chardin

By Frank Gibson

In their famous essay on the work of Chardin, the brothers Goncourt lament the neglect, the change of fashion, and the indifference that followed the eighteenth-century art of France after the reign of Louis XVI. for half a century. They write: "It was a sad time for discerning and correct taste in French art. Fancy the reputation at this period of *L'Embarquement pour Cythère*, this masterpiece of Watteau, this enchanted canvas where beauty dwells over it all like a blaze of flowers, this poem of light that one can say, no matter in which museum, can any picture come near it? Do you know where *L'Embarquement pour Cythère* was hidden? In a class-room of the French Academy, where the students of David flung pellets of bread at it. Nothing escaped the neglect and the bad taste and injustice of this period. La Tour, a great draughtsman, a painter of French physiognomy! What did his famous portraits of Crebillon, and Madame de Mondonville sell for? Hardly above 20 to 25 francs. *Rousseau assis sur une chaise* is withdrawn at 3 francs. And for Chardin there is the same contempt. At Lemoyne's sale his *Dessinateur* and his *Ouvrière en dentelle* are given away for 40 francs. At the Sylvestre sale, the two pastels at the Louvre, his self portrait and that of his wife, how much was paid for them? 14 livres and not a sou more! But after all what does the price matter? what does fashion matter? Before a hundred years pass Watteau will be seriously recognised as a master of the first rank; Latour will be admired as one of the most learned draughtsmen who have existed; and it does not require much courage to say here of Chardin that he was a great painter."

Since 1850, however, taste has greatly changed, and the Goncourts' prophecy has become true, both regarding their reputation as well as the prices given for all the work of these artists. To a lesser but corresponding degree the contemporary engravers of their works have also shared this appreciation. Of later years engravings after Watteau, Lancret, Boucher and Greuze, by Tardieu, Cochin père, N. de Larmessin, Audran, and those after Chardin by Lépicié, Cochin père, L. Cars, Filloeul, Le Bas, and Flipart, are more and more sought for—a fact that is hardly to be wondered at, for the engravers of these prints were draughtsmen before anything else, and after looking at their work, the first thing that strikes one is their marvellous power of drawing, due to the severe studies they went through. Besides, it is also the fact that they possessed the wholesome traditions handed down from Nanteuil, Edelinck, Gerard Audran, and the Drevets. Many of these later eighteenth-century French engravers were not by any means mechanical copyists of the paintings they reproduced. They were real artists, who not only interpreted in line a good painting with skill and feeling, but who could also from a slight indication of an idea produce a finished engraving in which figure, costume, and surroundings were rendered with a precision and grace not to be seen in the original study. But when they came to engrave Chardin's paintings, their talent was tested by being required to reproduce clearly the complete picture before them. The most pleasing results were obtained by those who achieved this with the utmost ability and sympathy in reproducing the original. Engravers like Le Bas, Laurent Cars, and their contemporaries purchased Chardin's paintings direct from the artist, and either reproduced them in line personally or had them engraved by their best pupils. But whether this was done under Chardin's supervision is uncertain.

Chardin's still-life pieces were never engraved, and it was only when he took to painting domestic and genre subjects that his work began to be reproduced in line. These prints gained popularity for his pictures, and made him famous to those who frequented the annual exhibitions of the Salon. There seems, too, to have been considerable competition amongst the best workers with the burin to reproduce these little scenes, and they were engraved once, twice, occasionally three

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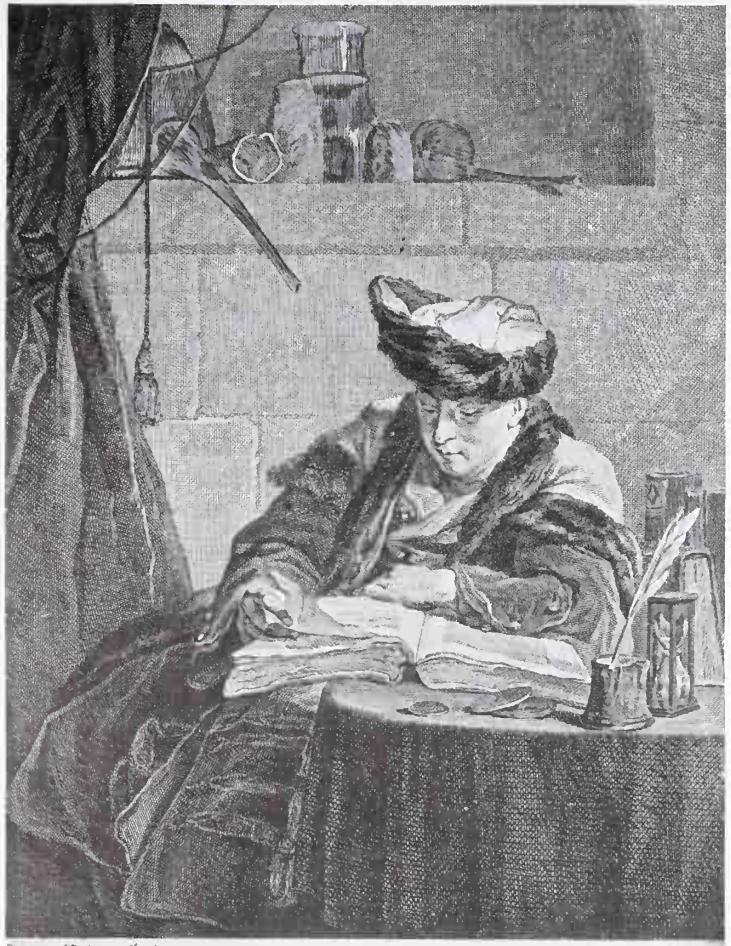
times, and each time a new plate, sometimes smaller or sometimes larger in size. Very few were missed, except, perhaps, *Les Aliments de la Convalescence*, which doubtless would have been engraved too if the purchaser, Prince Lichtenstein, had not carried it off to Vienna from the exhibition at the Salon. They were a good group, these engravers who reproduced the sparkle of Watteau's nervous execution so well, but they triumphed quite as much in expressing the character of Chardin's technique, capturing the very spirit of his painting, his mysterious backgrounds, his whites (which were both the delight and despair of Deschamps), the firm modelling and drawing of his figure, his greys, the impression of his touch, the simple and graceful folds of the linen and drapery, and the right emphasis he gives to all his accessories. It was certainly to his engravers that Chardin owed much of his great reputation at the time.

Of the engravers after Chardin, Bernard Lépicié is the one who must be considered first of all, for he not only reproduced the largest number of the artist's paintings, but put his finest work into his plates. A study of these will show that he is the best interpreter of Chardin's genre pieces; and although, regarded as an engraver, he does not rank as high as Laurent Cars or Le Bas, he has reproduced these homely scenes with taste and restraint. Lépicié, according to Bachaumont—a chronicler of the time—"is a good engraver; he has wit and letters; he writes well enough in prose, and makes pretty fair verses, which he usually puts at the foot of his prints." The following four lines—

> "Malgré le Minois Hipocrite,
> Et L'Air soumis de cet Enfant,
> Je gagerois qu'il premedite
> De retourner à son Volant,"

are a good example of his talent in this direction. They accompany his print, *La Gouvèrnante*. The painting was one that put the seal to Chardin's reputation when it was shown at the Salon in 1737, and the engraver seems not only to have felt what a fine work it was, but also determined to let the world know it by executing it in the finest way he could with his burin. The result is an excellent translation in line of the character of the painting, and the charm and expressiveness of its two figures, namely, the conscientiousness of the governess and the boy's unwilling submission to set off for school.

La Mère laborieuse is still a more beautiful plate, with its rich blacks and well-toned whites; the rhythm of the design, too, is well emphasised, but best of all is the expression of the complete absorption of the mother and daughter over some problem connected with the tapestry they are consulting about, whether it is a fault to correct or a shade to find. This, Lépicié has not forgotten, is the chief motive of the painting, and to this, too, he has done perfect justice with his graver. In *La Pourvoieuse* the engraver gives beautifully and sympathetically the action of the maid-servant about to gather up her provisions



Peint par J.B. Simeon Chardin. — Gravé par Lepicié 1744.

LE SOUFLEUR

Malgré tes veilles continuelles, *Tu pourrois bien trouver au fond de tes cornues,*
Et ce vain attirail de chimique sçavoir *La misere et le desespoir* (illegible)

A Paris chez Lepicié graveur du Roi rue neuve des Cordeliers vis à vis la rue des Cordeliers.
Et chez L. Surugue aussi graveur du Roi rue de Bourbon vis à vis le coin de la rue [illegible] 1744.

A Monsieur de Vandieres Conseiller du Roy en ses Conseils Ordonnateur et Ordonnateur général de [illegible] Arts Academies & Manufactures.

by defining with exquisite drawing the arm and the hand which grasps the half-filled napkin, the clutch of the fingers on the loaf, the firm modelling of the dress and coarse apron she wears, the lines of which conceal, yet indicate, her tall figure. The dresser on which she leans, and the wine-bottles at her feet are details which the engraver has kept, being mere accessories, in subordination to the composition, as well as the painter wished it. *La Rattiseuse* is a good companion to this last print, but not such a skilful engraving. Yet it is interesting enough in the way the girl's figure, the large gourd and the dark earthenware bowl at her feet, and other kitchen utensils round her, are given as truthfully as Chardin painted them. *Le Bénédicité* may be put into the same class as *La Mère laborieuse*, and Lépicié's translation of it is excellent in the expressive faces of the mother and her little daughters. The engraving is worthy of the noble painting.

The print named *Le Soufleur* (or, as the painting was sometimes called, *Le Chimiste dans son laboratoire*, and said to have had for its model Chardin's friend, Aved, the portrait painter) is rather a dull piece of engraving, though the lighting, the textures of the furred coat and cap, the leaves of the open book, the ink-pot and hour-glass, are well realised. The drawing of the face, and more specially the hands too, are able, but the background and curtain to the left are rather mechanical, and make one feel, in spite of all the skill and ability shown, that Lépicié felt more in sympathy when he was reproducing the domestic scenes of Chardin. Besides, *Le Soufleur* is not a great piece of painting; the technique is thin and meagre, and it is poor in colour. In looking at the print one feels that the engraver derived far more pleasure and interest out of his subject when he engraved *Le Toton*, where his plate gives admirably the spontaneity and freshness of the painting.

Charles Nicolas Cochin père comes next in ability to Lépicié in reproducing with feeling and skill the painter's pictures. He was an extremely clever engraver, and had the gift of seizing the spirit and style of the different artists' works he engraved, whether they are by De Troy, Watteau, or Chardin. He engraved altogether half a dozen plates after Chardin's paintings, of which *La Fontaine* is perhaps the best known, and which was always the most popular. The painting is said to be Chardin's reply to Aved's sarcastic remark, "that it was harder to paint a portrait than a sausage." This, however, strikes one as doubtful, judging from the subject. It seems rather likely to be *Le Soufleur*, which is much more of a portrait than *La Fontaine*. The engraving of the latter is an intelligent and skilful rendering of the version of Chardin's painting, which is now at the National Gallery, Stockholm, but having suffered from the heat of a stove in the Royal Palace, is, alas! now a wreck. *La Blanchisseuse* is a similar subject; in fact, it is a sort of pendant to *La Fontaine*. The plate of the former is on the whole inferior to the latter as an engraving. But it has its value as a careful record of a painting, which likewise has suffered from the heat. *Le Garçon Cabartier* is one of a pair of plates, the pendant being *L'Écureuse*, which do Cochin infinite credit. The main problem for the engraver here was to suggest the various values of white of the painting in all its warm and cold tones, and if these engravings are compared with the paintings, it will be seen how well he has succeeded. *Sans Soucis, sans Chagrin*, and *Simple dans mes Plaisirs, et ma Colation*, are a charming little pair engraved by Cochin, with rare sympathy for the innocence of childhood. The second plate is the best piece of engraving of the two.

Le Bas was an engraver who no doubt deserved his great reputation, but it is hardly enhanced by his performances after Chardin. His engraving of *Le Négligé* (or *Toilette du Matin*) conveys no idea of the fascinating tenderness of the faces of mother and child, nor of the delicate beauty of the colour in the original. The plate is an able one, but is hard and cold in feeling, and does certainly not give the exquisite quality of the painting now in the National Gallery at Stockholm, and which, too, is not in perfect condition, though better off in this respect than *La Fontaine* and *La Blanchisseuse*, in the same gallery. Nor are his other prints after Chardin's *La bonne Education* and *L'Économe* great successes as engravings, though they have more feeling for their originals than *Le Négligé*. The fact is that Le Bas was much more at home when engaged on the *estampe galante* or the delicate vignette; hence the success he achieved with such a plate as the *Conversation Galantes* which he engraved after Lancret.

Judging by his print of *La Serinette*, it is much to be regretted that Laurent Cars did not engrave more of Chardin's work. This plate is an exceptional one, and quite justifies the high opinion held by good judges of his day about his talent and the intelligence with which he interpreted the spirit and manner of those artists whose works he reproduced. This beautiful plate, exhibited at the Salon in 1753 under the title *Une Dame variant ses amusements d'après M. Chardin*, is a case in point. How real this scene looks, where the apparently well-to-do lady, before turning to her tapestry frame, entrances with the musical-box in her lap the canary in the cage. How truly and finely rendered by the engraver is

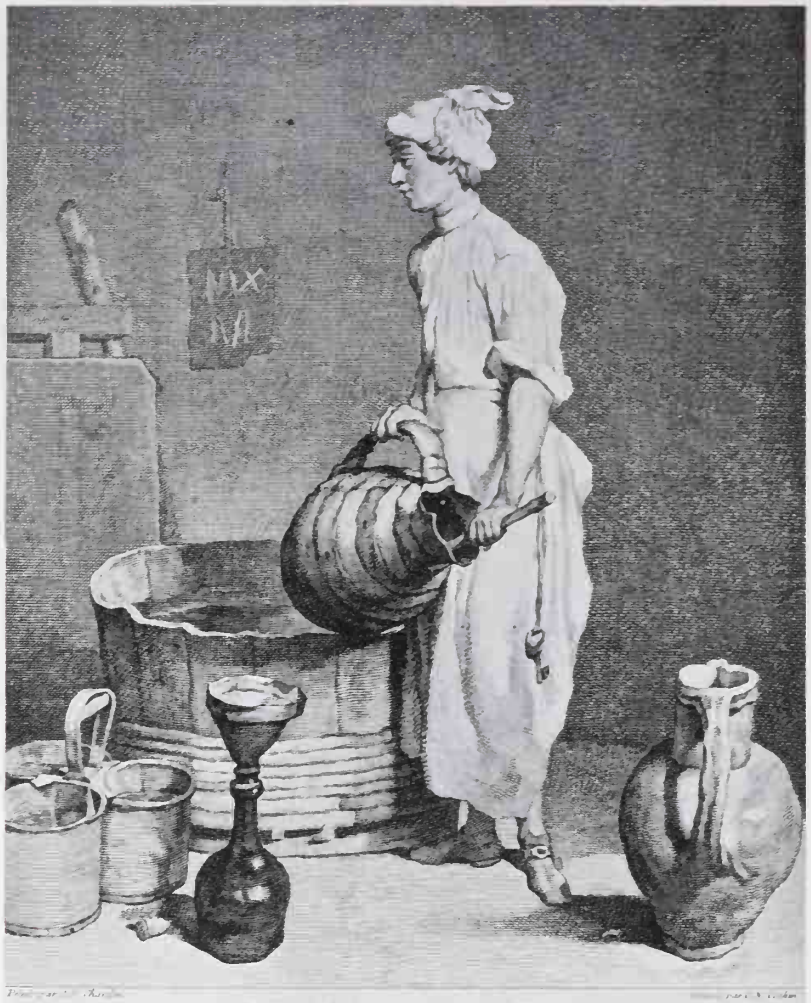
Peint par Chardin — Gravé par C.N. Cochin

LA BLANCHISSEUSE

D'après le Tableau original du Cabinet de M^r Le Chevalier de la Roque, de 10 pouces ½ de Large, sur 14 pouces de Haut

A Paris, sur le Pont Notre Dame, chez Cochin à S^t Charles Avec Privilege du Roy

the atmosphere of this room, flooded from the tall window with light which plays softly over her white cap, smiling face, the muslin jacket, and flowered brocaded skirt, the side of the chair she sits upon, and the bird-cage on its stand. All tones and textures are rendered with great distinction and refinement. It is a plate which must have given consummate satisfaction to the author of the painting.



LE GARÇON CABARTIER

Jean Jaques Flipart, one of the most brilliant pupils of Cars, was another talented engraver after Chardin, and it is to be regretted that he only produced the following two, namely, *Le Jeune Dessinateur* and *L'Ouvrière en tapisserie*. He, however, seemed to prefer engraving the works of Greuze, and consequently devoted himself almost entirely to those.

Pierre Filloeul was one of the lesser lights of these eighteenth-century French engravers, and of the four plates he produced, the two, *Les Boutelles de Savon* and *Le Faiseur de Chateau de Cartes*, are decidedly the best. The eager and sustained action of this youth blowing his soap bubble is given with spirit in the former plate. The same may be said of *Le Faiseur de Chateau de Cartes*, of which Mr. Lewis Harcourt not only possesses the original painting, but also a very good example of the print.

Pierre Louis Surugue was also an engraver who seemingly was inspired by Chardin's paintings, for some of his best works were done with the painter's canvases before him, like *Les Amusements de la vie prive*, which for skill and feeling is not less inferior to the work of Cars; and *L'Aveugle* is a good piece of work, where the pathetic resignation of the blind man, which was the painter's chief motive, is well and sympathetically given by the engraver.

It is also a misfortune that so great a masterpiece as *Dame cachetant une lettre* was interpreted by such

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A WORCESTER MUG

INSCRIBED "LORD AND LADY SANDY'S HEALTH. T. G., 1759"

FRONT AND SIDE VIEW

By courtesy of Messrs. Stoner & Evans, King Street, St. James's

Peint par Chardin. Gravé par Le Bas 1741.

LE NEGLIGÉ
OU
TOILETTE DU MATIN

an indifferent engraver as Etienne Fessard, who had the reputation of being a pushing and unscrupulous man, whose ability was greatly inferior to his ambition and presumption, for it is a poor piece of engraving.

A short reference must be made as to proofs and first states of these engravings, which exist only in great rarity. For instance, there is a superb trial proof before any lettering in the Bibliothèque Nationale, Paris, of *La Serinette*, by Cars. The first states of *La Blanchisseuse*, *La Fontaine*, and others are beautiful and desirable. And so are the etched states of various prints like *L'Écureuse*, which also do not often appear. The collector must beware of copies, for the engravings of *Le Bénédicité* and *La Gouvèrnante* were reproduced by Elisabeth Lépicié and Le Moinë. *La Mère laborieuse* and *La Ratisseuse* have been copied several times.

But genuine prints of these plates exist to perpetuate or to effectually identify paintings, many of them masterpieces, which have either been destroyed, lost sight of, or badly damaged. And though not at present so much sought after as the *estampes galantes* by Nicolas de Launay, Choffard, Ponce, Simonet, Moreau le Jeune, and the St. Aubins, the best of these prints give an equally intellectual pleasure.

New Hall China

By F. A. Rhead

STAFFORDSHIRE is indebted to the New Hall China Company for the introduction of the porcelain manufacture. The company originally consisted of six persons :—Samuel Hollins, of Shelton ; Anthony Keeling, of Tunstall ; John Turner, Lane End (now Longton) ; Jacob Warburton, Hot Lane ; William Clowes, Port Hill ; and Charles Bagnall, Shelton.

In 1781 (not 1777, as has been erroneously stated by Shaw) these gentlemen bought the patent rights of the Bristol porcelain from Richard Champion, of Bristol, who had previously acquired the patent from Cookworthy, the Plymouth potter.

Champion, who had produced beautiful specimens of art at Bristol, was induced to direct the processes of manufacture for the company at Mr. Keeling's Tunstall factory until 1782, when he was appointed Joint-Deputy-Paymaster-General to the Forces, together with Richard Burke, son of Edmund Burke, whom Champion had strongly supported during his election contest at Bristol. Champion's tenure of office was of short duration, for the death of the Marquess of Rockingham on the 31st July brought about a change of ministers, and Champion lost his appointment. He, however, regained it in the April of the following year, under the famous Coalition Ministry, only to resign it finally on the collapse of that administration. Six months afterwards he emigrated to South Carolina, where he appears to have carried on the business of a planter.

On Champion's separation from the company in 1782, a disagreement arose between the partners, which ended in the withdrawal of Messrs. Keeling and Turner. The remaining members then engaged as managing partner Mr. John Daniel, son of the person who introduced plaster moulds in the potting trade.

Daniel appears to have been a successful manager,

PORTION OF NEW HALL TEA SERVICE

for the business was very prosperous during his lifetime, and did not long survive his death, for it closed in 1825. He was the forerunner of a number of

PORTION OF NEW HALL TEA SERVICE

Daniels, all able potters, and honourably identified with the industry.

Charlotte Wooliscroft, the great-grandmother of the present writer, was apprenticed at the New Hall works, while under Mr. Daniel's supervision.

Her niece was married to Mr. John Daniel, of Stoke-on-Trent, an able and cultured potter, who was, as far as can be ascertained, nephew of John Daniel. Some of the former gentleman's idiosyncrasies are still a matter of tradition in the writer's family. He was undoubtedly a humane and kindly personage, and seems to have managed his apprentices without the constant application of the rattan and the rope's end, which instruments of castigation occupied in those days an important position among the tools of the craft, being usually hung on a wall near the gates of each pottery as a warning and terror to possible delinquents.

Each Martinmas, John Daniel gave every apprentice a new pair of clogs—an eloquent commentary on the state of the roads.

At the time of Keeling's withdrawal the New Hall Company could no longer use his pottery, so they were compelled to seek new premises, which they found at Shelton, in the proximity of Shelton Hall; hence the title by which the company became subsequently known.

Shelton Hall was formerly the residence of the poet and scholar, Elijah Fenton, who assisted Pope in his translation of the "Iliad" and the "Odyssey," the first and sixth books of the former, and the first, fourth, nineteenth, and twentieth of the latter, being entirely Fenton's work.

Shelton Hall was burned down in the year 1853.

John Daniel, being a person of considerable taste and culture, took care to obtain the best artists and decorators obtainable, but it is difficult to get absolutely reliable information regarding the exact dates of the employment of china painters at any pottery of this period. The accessible evidence is confusing, for painters will be found working for Davenport, Wedgwoods, Spode, and the New Hall Company at one and the same time. This, no doubt, is explained by the fact that painters were rarely guaranteed constant employment by any single firm, so they either went from one pottery to the other, executing such orders as happened to be on the books at the time, or did the work on their own premises.

Henry Bone, for example, appears to have executed at least two commissions for the New Hall Company, and yet there is not a vestige of evidence of his ever having visited Staffordshire.

The difficulty of carrying the ware backwards and

forwards was not so great as would at first appear, for Thomas Pardoe, who also lived at Bristol (working on his own account as painter and enameller), procured all the white china from the New Hall works, and had a "contra account," which could only mean that he paid for his wares in part or full by his paintings, which he probably got fired at the Water Lane kilns. He would send these back by pack-mule, or by boat to the Mersey, and thence to Staffordshire by road, in the packages which had brought his white wares to Bristol. It would be easy for him to also enclose work done by Bone, or any other Bristol painter, who might reasonably enough be supposed to obtain occasional commissions through the former connection with Champion.

TEAPOT, SHOWING DECORATED PANELS

It is also recorded that Champion engaged a number of the Bristol painters for the Staffordshire company, seeing that he took no less than twenty apprentices during his Bristol career, and there would hardly be employment for all these in Bristol at the expiration of their indentures.

SLOP-BOWL

Bone was the first of the apprentices. He was

indentured for seven years on January 20th, 1772, and afterwards became a Royal Academician, and miniature enameller to the Royal Family.

Another artist who served his apprenticeship at the New Hall works was Joseph Warham, who was induced by the late Herbert Minton to accept a situation at the china works, Stoke-on-Trent, and for more than thirty years his works (as he used to repeat) were purchased by almost all the crowned heads of Europe. Joseph Warham died about the year 1874.

Another painter who afterwards became eminent was Joshua Cristall, who was born in 1767, and apprenticed (probably at Davenport's) in Burslem. Cristall executed several orders for the New Hall Company, afterwards migrating to London, where his work in water-colours speedily attracted attention. He was one of the original founders and members of the Royal Water Colour Society, and in 1821 was elected president, an office which he held for some years. The decoration of the tea service here illustrated is traditionally (and no doubt correctly) attributed to Cristall. It differs in many respects from the known work of the other artists of the period. The flowers have a curious individuality, and are strikingly different to the ordinary flower-painting of the time, while the figures are imbued with a rustic quaintness which is full of vigour and character.

Cristall's later work in water-colours shows greater care in drawing and finish, but the attitudes, costumes, and movement, together with the method of grouping in the subjects on this tea service, show a strong resemblance to many of the figures in his later pictures.

The design of this tea service is divided into panels, framed by blue bands, each being divided by a narrower band of raised gold spots and chain on each alternate panel. The teapot and sugar-box have each eight panels; slop-bowl, cream, cake plates, and saucers six panels, and cups four panels, with alternate floral and figure subjects. The service, which is in a perfect state of preservation, belongs to the collection of Mr. G. Wooliscroft Rhead, senior, of Clayton, near Newcastle, Staffordshire. It was formerly the property of Mr. William Wooliscroft, of May Bank, Wolstanton, son of the Charlotte Wooliscroft previously mentioned, she being sister to T. Seadon, Esq., of Shelton, Staffordshire, the original owner of the service.

TWO FIGURE SUBJECTS FULL SIZE
FROM NEW HALL SERVICE

En passant, the name of Wooliscroft forms a curious philological study, its derivation being unusually palpable. The Wooliscrofts are an old Wolstanton family, and the name is a corruption of Wolstonescraft, in which style it was formerly spelt, and is frequently spelt to-day. Wolstanton, or Wulstan's town, was the home of Saint Wulstan, the Saxon Bishop of Worcester, and the transition from Wulstanscroft to Wolstonecraft, and thence to Wooliscroft, seems easy and natural.

Dinsdale Hall, the ancient residence of Saint Wulstan, is full of interest to the student of ceramics, inasmuch as the Dutch potters, the brothers Elers, lived there at the close of the fifteenth century, and are supposed to have kept their secret storehouses within the precincts of the mansion.

The New Hall china is milk-white, unusually hard, and very clear in glaze. Its hardness is due to a high proportion of silica, which enables it to bear an extreme temperature in the kiln. It is a ware which offers many attractions to the collector.

LE DAUPHINE AND LA DUCHESSE D'ANGOULÊME
BY MME. VIGÉE LEBRUN
At Versailles

(Photo Mansell)

GAME
19

Some Pieces of Old Silver

By Cecil Boyce

Two centuries of so-called continuous progress separate the age of Anne from that of George V., yet in many of the æsthetic refinements of domestic life we appear to have fallen behind rather than moved forward. This reflection is engendered by the sight of some Queen Anne silver, shown with a number of typical pieces of other periods, at the premises of the Goldsmiths and Silversmiths Company, Ltd. (112, Regent Street). Most of these pieces were made in times of war, when governments were putting hindrances in the way of the silversmith's craft, and yet he practised it with an originality, a feeling for artistic design, and a nice appreciation of the means to be employed to attain a desired end that cannot be matched in our silversmith's work at the present time.

During the whole of Anne's reign the higher assay standard for silver plate was in force—that is to say, it was compulsory on the part of the silversmith to make his plate from purer silver than that used for the current coin of the realm. The law making this restriction came into force in 1697, when England, under William III., was in the throes of her long-drawn-out struggle with the power of Louis XIV. It was a war measure designed to prevent silversmiths melting down coin to be transformed into plate, for our silver coinage at the time was not only scanty, but the majority of the pieces were worn and clipped. The silversmiths naturally only used pieces of full weight for their trade, so that while the old coins remained in circulation, those fresh from the mint were largely diverted into their melting-pots. In consequence of this, we could not provide the cash to subsidise our allies or pay our troops abroad, the success of our arms was jeopardised, and the country passed through a period of agonised suspense until, through the efforts of Sir Isaac Newton, then Warden of the Mint, sufficient new coinage was struck and put into circulation.

EARLY CHOCOLATE POT
QUEEN ANNE, 1703 MAKER, ROBERT COOPER

The high standard for plate remained in force until 1720, so that all the silver hall-marked during the closing years of William III., the opening years of George I., and the whole of the reign of Anne, comes under it, and so forms a speaking memento of one of the most perilous crises in our history.

The turning-point of the life-and-death conflict with Louis XIV. was not reached until the battle of

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Blenheim, yet the silversmiths, during the long years of doubt and suspense which preceded it, were turning out some of their most beautiful pieces. An early Chocolate Pot, made by Robert Cooper in 1703, the year before Blenheim, is as fine a specimen of his art as one could well wish to possess. He was a well-known plate-maker, and from his place of business in the Strand, then a highly fashionable thoroughfare, he issued many pieces now highly prized by collectors. One feels a greater interest in Cooper's work than in that of some of his more famous contemporaries, for his name proves him to be an Englishman, while they were largely drawn from the ranks of the immigrants and refugees who flooded the country about the commencement of the eighteenth century. Objection might be made to the plain spout of this chocolate pot as not corresponding with the ornateness of the lid and handle, but it must be remembered that early chocolate pots were fashioned with a severity of form which was only gradually modified, so that this piece is exceptionally interesting as illustrating a transitional stage in the development, its body and spout conforming to the old order of things, while its handle and lid foreshadow the elaboration of form and ornament which was to characterise the chocolate pots of a later date.

TOY FIREPLACE

QUEEN ANNE, 1705

The distinctions between chocolate and coffee pots is hardly sufficiently appreciated by the general public, as they are very similar in their general forms; but chocolate pots are almost invariably the smaller of the two, their handles are placed at right angles to the spouts instead of in a line with them, and in many of them an aperture, covered by a little lid of its own, was made in the lid of the pot to allow of the insertion of a stick with which to stir up the chocolate inside. The chocolate pot by Cooper has this second lid, its knob forming an appropriate and tasteful apex to the larger lid below. The latter, with its domed and fluted sides, is a beautiful piece of decoration, thoroughly in keeping with the pierced silver work of the handle and the appliqué mounting which covers the joining of the spout to the body of the pot. The piece is in perfect condition, with the maker's and hall marks clearly defined, and well deserves to be secured for some public museum.

Another Queen Anne piece is a Toy Fireplace, dated 1705, probably intended for a boudoir table ornament. This, however, is by no means certain, for there have been handed down specimens of dolls' furniture belonging to the period of Queen Anne so beautifully made and finished that this toy fireplace, though wrought in silver, would be perfectly in keeping with them. What furthers the supposition that the piece was intended for a child's plaything is that the ventilation holes below the grate have been punched in the metal somewhat roughly, and the patterning of the fire-back is rather coarsely engraved. On the other hand, all the structural details of a contemporary grate are reproduced with minute exactitude, so closely indeed that one need only repeat the design of the model on a larger scale to have a perfect and thoroughly practical replica of a Queen Anne fireplace.

Queen Anne in feeling, though not in period, is the Two-handled Cup with Cover, bearing the hall-mark of 1722, a couple of years after the silver standard had been reduced to its normal level. It is a characteristic piece, well proportioned, and depending for its beauty on the classical symmetry of its lines. The two coats of arms of the Mathew family, which form such a valuable and appropriate enrichment to its otherwise plain surface, are engraved with a skill and care which give evidence of the fact that this kind of engraving was only entrusted to the best craftsmen of the period. It may be remembered that Hogarth attained his proficiency as an engraver by working for silversmiths, and might have inscribed the arms on this actual piece, for in 1722 he was still employed on such work, though slowly discarding it to engrave plates for booksellers. Engraving appears to have been well charged for by silversmiths, for in one of

Paul Lamerie's accounts, quoted by Chaffers, there appears the entry, "Chasing ye coat of arms one ye dish, £8 8s. 0d." The dish, which was a large and heavy one, was sold at the rate of 6s. 1d. per oz. for the silver and 3s. per oz. for the making.

A Bowl by Robert Calderwood is an interesting specimen of Irish silver of the succeeding reign, it bearing the hall-mark of 1732, when George II. had been on the throne for five years. It is one of the earliest pieces to bear the Irish duty stamp—the figure of Hibernia—for the act decreeing a duty on Irish silver was only passed in 1730, and was hardly so rigorously enforced as in the sister kingdoms. The bowl, which is $7\frac{1}{2}$ inches in diameter, is hollow fluted, with a gadroon border, and is a fine example of the Irish work of the period.

TWO-HANDLED CUP, WITH COVER GEORGE I. DATE, 1722

The set of Caddies and a Sugar Canister are chased in what is popularly known as the Chinese Chippendale style, though the date of the pieces, 1748, six years before Chippendale published his *Cabinet-maker's Director*, and at a time when he was still comparatively unknown, shows that he was an adapter rather than an originator of the style. The fashion for ornamentation inspired by Chinese motifs existed as far back as the reign of Charles II., and was revived from time to time in various forms throughout the eighteenth century. These three pieces are not only early and fine examples of the rococo style prevalent in the middle of that period, but are in exceptional condition—a fact which is probably owing to their original silver-mounted, satin-wood case being still in existence, the pieces safely reposing in its well-padded recesses. The scroll-shaped voluted feet, the slightly domed covers, and the embossed and chased decoration, are all typical of the period, but one rarely sees examples in which the quaint Chinese figures and buildings have been so happily adapted to the general scheme of decoration.

Different in its associations from any of the foregoing is the so-called Bleeding Bowl, or Cupping Dish, dated 1653, a good example of the rare Commonwealth period. It is impossible to deny that such bowls were used by surgeons when bleeding their patients, but there seems no reason to suppose that they were originally designed for such a purpose. In form they closely resemble the quaichs, used as drinking vessels in Scotland

BOWL, IRISH GEORGE II., 1732 MAKER, ROBERT CALDERWOOD

during the seventeenth and eighteenth centuries, the only difference being that whereas the quaich has two flat handles on either side of the rim, the bleeding bowl has only one. The quaich, in its turn, closely corresponds in form to the plainer of the English mazers which were used as drinking vessels during the Middle Ages. These were of wood, mounted with metal, and handleless; but the substitution of metal, as it became more plentiful, for wood, and the addition of a handle, appears to be only a natural development, and one is tempted to suggest that these so-called cupping dishes were originally a form of drinking bowl utilised by surgeons because of their handiness. Some confirmation of this idea is afforded by the fact that at least one of the colleges at Cambridge possesses a good number of these bowls, which have apparently always been used for table purposes. It seems extremely unlikely that a college would provide surgical implements for the general use of its inmates, or that, having once provided them, it would allow them to be used as part of its table plate. The subject, however, demands more than a merely casual investigation, and until this is undertaken, and the origin of the bowls definitely established, one may well object to call such a sightly and well-proportioned vessel as this rare Commonwealth vessel by the repulsive name of a "cupping dish."

SET OF CADDIES AND SUGAR CANISTER GEORGE II., 1748

BOWL, GENERALLY KNOWN AS A BLEEDING OR BARBER-SURGEON'S BOWL COMMONWEALTH, 1653

NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 229).

DEAR SIR,—I have a painting attributed to Sir Joshua Reynolds, 50 in. by 40 in., of which I enclose a photo. Could you please say if any engraving has been executed of it. The picture has been in a family for several generations, and is in good condition. Any information your readers can give will be appreciated.

Yours truly, J. CARTER.

SNUFF-BOX FOUND AT MESSINES (SEPT., 1916).

DEAR SIR,—Mr. Timbrell's satisfying explanation of the probable political significance attaching to the carving on this box would appear to leave small space for further comment. Apart from this, the student of furniture cannot fail to be interested on account of the typical chair, with curved arms and ladder-back, in which the monarch is enthroned. Taken in connection with the date, 1774, we have here a valuable piece of internal evidence as to the period in which such pieces of furniture were in vogue. The heaviness of the general design of the box points to a Flemish craftsman, which bears out the close reasoning of Mr. Timbrell's reply, whilst the king's waistcoat displays the "punchinello" cut affected in fashionable circles at this date.

Yours truly, R. SPENCER PLEES.

(229) UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING (No. 230).

DEAR SIR,—I am enclosing a photo of an oil-painting that has been in my family's possession for a large number of years, and shall be glad if you will publish the photograph, with the hope that the picture will be identified.

Yours faithfully, HARRY H. PHILLIPS.

A MISSING HATCHMENT.

DEAR SIR,—As one who has the honour to be descended from the Burtons, of Wakefield, co. York, I am naturally interested in the records of this distinguished family, and should be glad if any of your readers could assist me with regard to the following point. The late Rev. Richard Burton, Vicar of Rothley, wrote out a short account of the main line of descent, in

which he made this statement. Speaking of Captain John Burton (1st Foot Guards), who served under the great Duke of Marlborough, and was present at some thirty-four battles and sieges in the wars of Queen Anne's reign, we read that "he died March 9, 1755, and was buried in Wakefield Church, his hatchment, I (Rev. Rd. Burton, of Rothley) saw hanging in the church a few years ago, it has since been removed at the restoration of the church." This narrative is dated in November, 1880. Perhaps some of your readers can give further particulars of the hatchment and as to what was its ultimate fate. Any other details of the family history would also be welcomed. The earliest ancestor known to me was Capt. Burton's grandfather, Arthur Burton, who was baptised at Ripley, July 1st, 1602, married Ursula Dickinson, December 3rd, 1627, and was buried at the same place on December 30th, 1673

Yours faithfully, "GORDIANUS."

STAINED GLASS.

DEAR SIR,—May I correct my recent communication: I fully agree with the very interesting one sent on the subject by your correspondent, Mr. W. F. John Timbrell. I should only suggest that the word "plebanus" may be for "plebanus decanus," which means a rural dean, by opposition with the dean of the cathedral church (see *British Encyclopedia*, at "Dean"). The expression is, I think, rather rare; I found it quite unexpectedly in the *Life of Saint Hughes*, by Giraldus Cambrensis, twelfth century (p. 122, l. 18, edition of the Rolls). The word Nürmberg may be, of course, an obsolete form for Nürnberg.

PIERRE TURPIN.

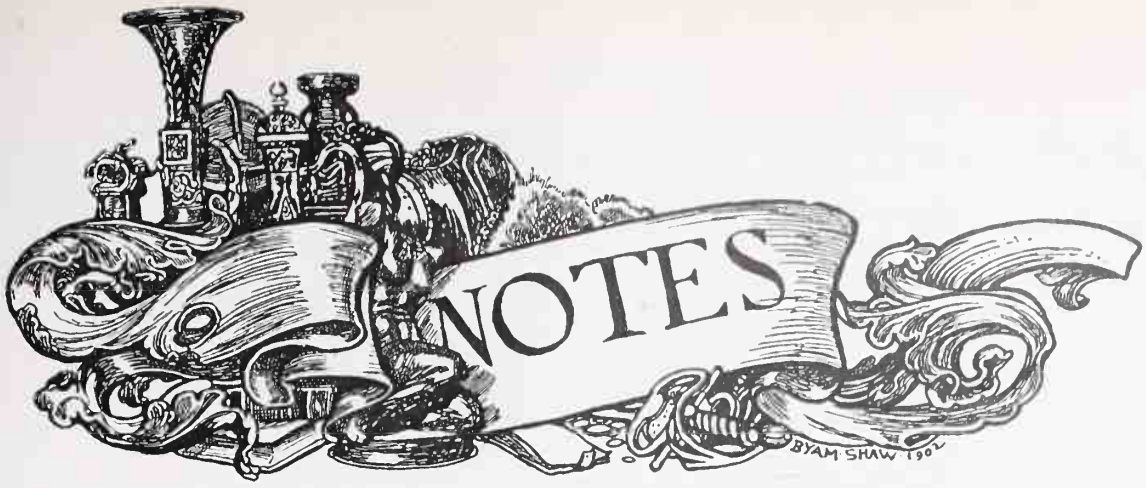
UNIDENTIFIED PAINTING
(No. 227, NOVEMBER, 1916).

DEAR SIR,—So far as can be seen from the rather poor photograph, this painting would appear to be the work of a copyist or imitator of Domenichino. Perhaps if your correspondent were to have another reproduction taken it would be possible to say more, now that the picture has been cleaned.

Yours faithfully, DEREK DAREIN.

(230) UNIDENTIFIED PAINTING

PORTRAIT OF A GIRL
BY CORNELIUS JANSSEN
From the Painting in the possession of Mr. W. Claude Johnson



An interesting Worcester Mug

THE Worcester mug, the base of which is illustrated below, and a full-page illustration of which appears on page 217, is of more than usual interest. It has several points that should appeal not only to enthusiasts of old Worcester porcelain, but to others who are not collectors of this celebrated ware. All collectors are cognisant of the rarity of Worcester bearing dates, particularly upon porcelain of the Dr. Wall period, and if we omit the well-known transfer-printed pieces having the portrait of the King of Prussia (1757), the remaining dated examples can be counted probably within the teens.

The mug is slightly globular in form, with a plain handle, low vertical base, and expanding mouth, the rim edged with gold. In the background an estuary or lake, with mountains in the distance, probably intended for the Malvern Hills. To the left a classic Georgian mansion; to the right, on the further side of the water, a church with a spire, and some cottages. In the middle distance a low promontory, with some peasants fishing. The landscape framed at the base and sides with a conventional scroll border entwined at the sides with gnarled branches of oak with green leaves. At the back of the mug some small sprigs of coloured flowers.

The portrait on the mug we ascribe to be that of the first Lord Sandys, of Ombersley Court, Droitwich, Worcester. He was born in 1695, became Member of Parliament for Worcester 1713–43 (created a Baron in 1743), Chancellor of the Exchequer and a Lord of the Treasury in 1742; and in 1756 he became Speaker of the House of Lords. He died in 1770.

BASE OF WORCESTER MUG, WITH INSCRIPTION DATED 1759

The interest of the mug is much increased by its connection with the Sandys family, Dr. Wall, the founder of the works, having married Catherine Sandys, a near relative of the first Lord Sandys. The initials on the base are probably those of the painter.

An Eyckian Composition

The decreasing amount of attention, and therefore of space, at present accorded by the daily press to art-history has militated against that degree of publicity which in other circumstances might have been accorded to the current issue of a certain Spanish periodical little read in this country. It is rarely that one happens in such circumstances on so remarkable a portrait as that now published in the *Illustración Española*, of Madrid, under the title of "Cardinal John of Bavaria," and there described as a "picture of the Flemish School attributed to Van Eyck." There is no mention in the text and no further particulars are given under the small illustration of this ecclesiastic, who is seen at half-length, turned three-quarters to the spectator's left. He wears gloves, and over them a ring on the third and fifth fingers of each hand, while a pastoral staff leans against his left side. The background appears to be the carved panelling of a room without a window, and the figure is rather smaller than life-size. That it is a work of considerable interest will not be denied, although we must await a more informing photograph before we can decide to accept this as that *rara avis* a newly-discovered work by one of the brothers Van Eyck.

It will be noted that the editor of this Madrid publication, like Vasari three and a half centuries before him, is evidently unaware that "Van Eyck," *i.e.*, John Van Eyck, had in Hubert a brother far more inventive and original than himself. The Madrid writer is also not quite exact in describing John of Bavaria as a Cardinal, an ecclesiastical rank he never enjoyed, although he was elected Prince-Bishop of Liége in 1390. Indeed, "Jean Sans Pitié," as he is called, was never consecrated bishop, nor even ordained, but enjoyed the temporalities dependent on that dignity until 1418, when he married Elizabeth de Gorlitz, Governess of Luxembourg. If we possessed an Eyckian portrait of John the Unmerciful painted from life while still in the enjoyment of his bishopric and its revenues, he could not be represented as more than forty-five years of age; the ecclesiastic here seen looks nearer sixty, and John of Bavaria was only fifty years old when he died at Delft in 1424. Still, we must not be too dogmatic on so fine a point until fuller particulars, and perhaps a "pedigree," are forthcoming. Again, if really a portrait of the prince-bishop while he still held office, it would be a mature work by Hubert, who outlived John of Bavaria by two years. On the other hand, John Van Eyck was then a relatively young man, and, so far as we can judge, his style was not formed until some time after 1418. Hubert is not to be credited to-day with more than three pictures containing a portrait; we refer, of course, to the *Madonna with Saints and the Carthusian Donor* in the Rothschild collection, the small triptych with a donor at Dresden, and the *Madonna with the Chancellor Rolin* in the Louvre.

There can be assigned to Hubert only two single portraits, the *Goldsmith* at Hermannstadt, and the so-called *Man with the Pinks* at Berlin. The work we are now considering under such difficulties is assuredly not by the same hand as the *Goldsmith*, which can be approximately dated, by the style of the head-dress, as about 1424, or almost the moment of John of Bavaria's death.

So far as the photograph helps us, the technique of the *Man with the Pinks*, which is more exactly described as an *Esquire of the Order of St. Anthony*, has points of resemblance with the present portrait of the *Famoso Cardenal Juen de Baviera*. Moreover, it is quite possible that these two pictures represent the same man. In any case, the ears are equally large and ugly in each work. M. Hymans some years ago claimed the Berlin portrait to be that of John of Bavaria, an identification upheld by M. Fierens Gevaert, who has urged that it is only "a fine replica of a lost original."

From the purely historical point of view, it will be admitted that John van Eyck was working from October, 1422, to September, 1424, as painter and "varlet de chambre" to John of Bavaria in the Palace at the Hague, and that on the death of this Count of Holland in the following January he left Holland for Flanders.

In view of the modest attribution given by the Madrid editor to the work under discussion, and recalling the relatively large number of copies, variants, and derivatives that exist of Eyckian compositions, such as the sixteenth-century copy of Jacqueline of Bavaria, a niece of John the Unmerciful, in the Copenhagen Gallery, it will be as well to suspend judgment for the moment.

MAURICE W. BROCKWELL.

A Fleet Marriage Certificate

We are enabled to reproduce this curious relic by courtesy of the present possessor, Reginald Kemp, Esq., J.P. It forms an interesting link with the days when a passer through the old Fleet liberty would be invited "to walk in and be married" at a moderate charge, like as not in some tavern. The custom appears to have originated in the fact that couples intent upon a clandestine match could usually obtain the services of some degraded cleric who happened to be lodged for debt in the Fleet

prison. The number of weddings celebrated in this wise became quite considerable, as their nature rendered them of assistance to many a schemer. At the same time, although the abuses were great, it must be admitted that certain of the unions were a pronounced success, and some names of note are found in connection with them. The Fleet marriages were disposed of finally by Lord Hardwicke's Marriage Act. It is recorded that the number of persons who hastened to avail themselves on the day before it became law was very high. A few of the parsons kept registers, of which there are still some extant, and these, in conjunction with such items as the certificate under notice, are occasionally of collateral value to genealogists.

G R

THese are to Certify, whom it may Concern
THAT James Rouse of the Parish of Bennett and Bat and Sarah Carrier of the same Place Spinster

were MARRIED in the Præcinct of the *Fleet*, LONDON: On the - 30th — Day of November according to the Rites and Ceremonies of the Church of *England*, as appears by the Register in the Custody of

John Wheler Register

Register'd at the *Hand* and *Pen*, and *Flower De luce* in *Turn-again-Lane*. near *Holbourn-Bridge London*.

In Aloud Min:

A FLEET MARRIAGE CERTIFICATE

Our Plates

THE reproduction forming the frontispiece to the present number is from a pastel portrait of Mr. Taylor, of Worcester Park, by John Russell, R.A. The latter is a typical example of an artist who was perhaps the greatest of English pastel portrait painters, carrying his art to a degree of elaboration which few of his rivals essayed, and employing his pencil on larger works than were usually attempted in this medium.

The work is the property of Mr. C. D. Rotch, and is in an excellent state of preservation, the colour being as pure and brilliant as the day it was executed.

Though deservedly more famous for his pastels, many of Russell's works in oils attain a high degree

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of accomplishment, and are not infrequently mistaken for those of Reynolds.

The charming example of the light but always accomplished art of Francois Boucher is the *Venus Couronnée par les Amours*, reproduced from an engraving by Demarteau. The plate was published in 1773, and this and the *Head of a Lady*, by the same engraver, after Watteau, constitute two of his works which are amongst those always exceptionally attractive to collectors.

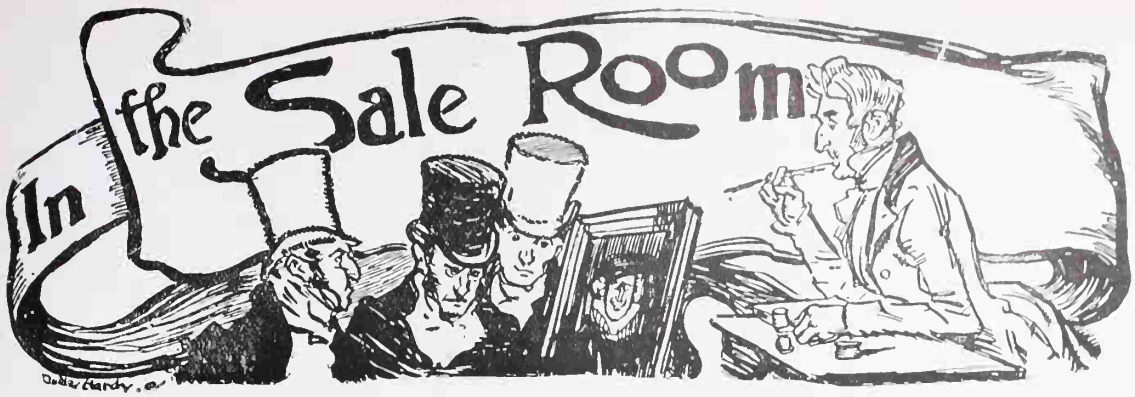
Madame Le Brun's portrait of the Dauphin with his eldest sister "Madame Royale," afterwards Duchesse d'Angoulême, was painted in 1785, and exhibited in the Salon in that year, and is one of several pictures of the children of the ill-fated Marie Antoinette which the artist painted. The original, which can now be seen at Versailles, is considered one of Madame Le Brun's most successful pictures of child-life. It has been frequently reproduced, the best-known engraving being by Blot.

When in 1779 Lord Orford sold the celebrated Houghton collection of pictures formed by his father, Sir Robert Walpole, to the Empress Catherine of Russia, his uncle, Horace Walpole, though he protested against the sale, was disposed to hold up his hands in astonishment at the high price which was obtained from the Empress, yet the whole of the magnificent collection of pictures, comprising well over one hundred important works, only brought £40,555. They were valued for sale by Benjamin West and J. B. Cipriani, and the *Philip Lord Wharton* now reproduced appeared in the inventory for £200, which was as high a price as was put to any of the Van Dycks. It is now highly probable that if this splendid example by Van Dyck could be offered for sale, it would bring considerably more than the entire collection then realised. The picture was painted in 1632, and represents the young lord when he was about nineteen years of age.

Among the most popular painters in England during the seventeenth century was Cornelius Janssen, an artist of Dutch extraction, who was court painter to James I. His work is noteworthy for its high decorative quality, and as one of the predecessors of Van Dyck he occupied an important place in establishing the early traditions of English art.

The example reproduced, a *Portrait of a Young Girl*, shows his love of minutiæ and the artistic manner in which he could render the most elaborate detail of the picturesque seventeenth-century English costume.

Another artist who practised in England, though only for a short period, was Antonio Moro, who, although a Fleming by birth, is generally classified with the Spanish school. He came to England in the train of Philip II., and remained with his master during the short period the latter stayed in this country. The portrait of *Mary of England* was painted in 1553, and is a most vivid realisation of the personality of the imperious, bigoted and conscientious queen. The painting must have been taken home by her husband, for it hangs now in the Prado at Madrid.



THE Huth sale, resumed in July, included many interesting items. *Le Premie(r) Volume de Merlin* (Paris, 1498) realised £120. According to Mr. Macfarlane, this is the second edition of Vérard's *Merlin*, and should be dated 1503. The only recorded copy of the second edition of *The Merry Devil of Edmonton* (London: Thomas Crede, for Arthur Iohnson, 1612), a play which has been attributed to Shakespeare, fetched £565; and the only perfect copy known of the *Merry Jest of a Shrew* (London: H. Jackson, *circa* 1580), £210. One of the few known perfect copies of T. Middleton's *The Wisdome of Solomon Paraphrased*, first edition (London: Valentine Sems, 1597), made £105. Of Milton's works, a perfect copy of the rare first edition of *Comus* (London: for Humphrey Robinson, 1637) was knocked down for £800; a perfect copy of the rare first edition of *Lycidas* (Canterbury: Robert Buck and Roger Daniel, 1638), £475; a brilliant impression of the first edition of the *Poems* (by Ruth Raworth, for Humphrey Moseley, 1645), £160; and *Paradise Lost*, with the first title-page (London, 1667), £100. Other prices were :—£600 for *The Myrrour of the World*, second edition ("Caxton Me Fieri Fecit," *arcà* 1490), the corners of the first three leaves in facsimile, but otherwise perfect; £170 for *The Myrrour: & Dyscrypcyon of the Worlde, With Many Meruaylles* ("Emprynted by me Laurence Andrewe," *circa* 1510), a reproduction of Caxton's edition, with the woodcuts reduced and new ones inserted; £100 for *A Myrrovre for Magistrates*, first edition of the first part (London: Thomas Marshe, 1559); £235 for *Missale ad usum Ecclesiæ Bangoriensis (?) cum Calendario*, late 14th century or early 15th century, with large illuminated floreated initials; £168 for *Missale Speciale, Cum Calendario*, probably German, 15th century, with seven large miniatures; and £105 for *Sensuyt Le Liure Du Roy Modus et De La Royne Racio ql. Parle Du Deduit De La Chasse a Toutes Bestes Sauuaiges Comme Cerfz*, etc. (Paris: Jehan Treppetel, *circa* 1495).

Books

A rare edition of *A Most Pleasant Comedie of Mucedorus* (London: John Wright, 1618), and the only copy recorded in Jaggard's *Shakespeare Bibliography*, secured £205. It has been argued that Shakespeare contributed one scene of forty-four lines to this play.

The late Sir Bernard Bosanquet's library, which was owned at the time of disposal by S. C. Bosanquet, Esq., appeared at Messrs. Sotheby's on July 17th, when £400 was bid for the *Chronicles of Geoffrey of Monmouth*, written in Welsh on vellum, in vernacular bookhand of about the 14th century. On the following day the library of the late J. J. Greenshields came under the hammer. The only known copy of the prospectus issued by Robert Burns (April 14th, 1786) with a view to obtaining subscriptions for his proposed volume of *Poems, chiefly in the Scottish dialect* (Kilmarnock edition, published 1786), was knocked down for £275. An uncut copy of the first edition of Scott's *Waverley* (Edinb., 1814) attained the amount of £150. July 19th was occupied by the "Library of a Connoisseur," when a copy of one of Simon Vostre's earliest Roman Hours: *Horæ Beatæ Mariæ Virginis ad usum Romanum cum Calendario* (Paris: P. Pigouchet pour Simon Vostre, 1498), fetched £160, as against £225 when it appeared in the Ashburton sale of 1912. It was a birthday present from the Archbishop of Tarento to Caroline Bonaparte, sister of Napoleon I. and wife of Murat, and contains a slip of paper in the Archbishop's hand to that effect.

Some Shakespeare folios aroused interest when the late Sir Nevile Lubbock's collection came up at Sotheby's on July 20th. A first edition of the *Comedies, Histories, and Tragedies* (Isaac Iaggard & Ed. Blount, 1623), with the Droeshout portrait inlaid, the title-page in facsimile, and other defects, secured £1,050. This copy, which contains the book-plate of Thomas Fitchett Marsh, is not recorded by Sir Sidney Lee. A copy of the third folio edition, second issue (printed for P., *c.* 1664), with various defects, and containing the same book-plate, made £170. A copy of the second impression, with various defects (Thomas Cotes, 1632), was sold not subject to return, and brought in £90. It was the property of Norman Forbes-Robertson, Esq. Another copy of the same issue, with a brilliant impression of the Droeshout portrait, realised £30 at the same rooms on August 4th.

Messrs. Christie's sale of July 10th commenced with miscellaneous autographs. An interesting A.L.S. (3 pp., 4to) from Robert Burns to Mrs. Dunlop of Dunlop, dated January 31st, 1796, respecting the death of his daughter, was knocked down for £120. An interesting item in the Head collection of Penn relics consisted in the Family Bible of the Penn family, containing a register down to 1764. The hammer fell upon a final bid of £115.

Autographs

THE Greenshields library, to which we have already alluded, included some Burns autographs, which were sold on July 18th. An A.L.S. of the poet to George S. Sutherland, playwright, near Dumfries (1 p., 4to, with superscription signed by Mrs. Burns on fly-leaf), dated Ellisland, Thursday (December 31st, 1789), with verses, was knocked down for £200; whilst an autograph poem, *Sketch*, an early draft of the *Election Ballad at close of the Contest for representing the Dumfries Burghs, 1790*, addressed to Robert Graham of Fintray (2 pp., folio), brought £220. The property of the late Alexander Skene, an A.L.S., *Robt. Burns* (2¾ pp., 4to), Ellisland, March 23rd, 1789, addressed to "Dr. Moore, London, Pr. favour of Mr. Nelson," with a fine seal with female bust, mounted and bound in a folio volume, fetched £235. The letter introduces Mr. Nelson, who "is on his way for France to wait upon his Grace of Queensbury."

Messrs. Sotheby's sale of July 21st and 24th was composed entirely of documents and autograph letters. An interesting and curious lot amongst the property of the late Henry Richardson, Mayor of Greenwich, was a Privy Council Warrant, *temp.* the rule of Lady Jane Grey, for the payment of messengers, "The bearers of letters from Her Majesty the Queen's Highness," Tower of London, July 17th, 1553. This document, which bears the signatures of Cranmer and other members of the Council, realised £64. An autograph letter from Francis II. (husband of Mary, Queen of Scots) to his father, Henri II., dated from St. Germain-en-Laye, July 20th, 1552, secured £180.

The "Moor Hall" Collection

THE contents of Moor Hall, Cookham, were dispersed on October 2nd and three following days by Messrs. Foster, of Pall Mall, in conjunction with Messrs. Daniel Smith, Oakley & Garrard, acting upon the instructions of the executors of the late F. D. Lambert. The great feature of the sale consisted in the series of modern pictures. Two subjects from the brush of the late Ernest Crofts, R.A., were offered, and of these, *Wellington at Waterloo* (1886), 28 in. by 37½ in., realised 205 gns., and *Scots Greys at Waterloo*, 10½ in. by 12½ in., 82 gns. A set of three panels by Sir E. J. Poynter, P.R.A., were knocked down for the inclusive sum of 175 gns. They were *The Sandal*, *The Knot*, and *Reading*. Each measured 8 in. square. Other prices were 130 gns. for *The Strayed Herd: Dunes de Condette, Artois*, by H. W. B. Davis, R.A., 1863, 96 in. by 59½ in., which was exhibited at the Royal Academy in 1865; 90 gns. for *Lion Tamers in the time of Nero*, by M. Murray-Cookesley, 1897, 63 in. by 35½ in.; and 78 gns. each for *Two Children in a wood picking bluebells*, by Birket Foster, R.W.S., 7 in. by 5 in.; and *The Ancient Causeway leading to the Pyramids*, by F. Goodall, R.A., 60 in. by 32 in.

Objets d'Art, etc.

MESSRS. PUTTICK & SIMPSON sold a series of musical instruments on September 26th, when a violin by Gennaro Gagliano, Naples, in case, with Messrs. Hart & Son's guarantee, realised £60; and another, by Antonius Gragnani, 1772, £20.

The same firm dispersed the collection of M. K. Heeramaneck, of Bombay, on September 29th. Amongst the embroideries, a Chinese crimson silk panel, of the Kienlung period, 14 ft. 6 in. by 9 ft. 2 in., worked with figures of an Emperor and Empress, etc., made £26 5s. This was succeeded by a number of pieces of Bohemian glass, when a pair of ruby large beakers and covers, engraved with woodland scenes, 24½ in. high, fetched £19 19s. the pair. Later in the day, a set of 12 French gold coffee cups, enamelled with flowers and trophies, in panels, on red ground and glass liners, were knocked down for £30. On October 13th, a Waterford glass oval dish, with folded and cut borders, on baluster stem and foot, 13½ in. wide, secured £16; and an old Flemish ivory pax, carved with the Descent from the Cross, the upper part with Gothic panel, 4½ in. by 3 in., £39 18s. The property of a lady, a point d'Alençon lappet, and a length of lace, *en suite*, 1½ yards, brought £32 11s.; and an Empire run lace scarf, of floral design, £29 8s. Some furniture was also sold on the same day. An old English clock, in walnut marqueterie case, by Michael Johnson, London, seventeenth century, 84 in. high, realised £20; whilst the highest bid for an old English bracket clock of Louis XV. design, in chased ormolu case, by C. Pinchbeck, and mahogany dome-shaped outer case, 14½ in. high, was £22 1s. A catalogue note states that the latter piece belonged to the Prince of Wales, afterwards George IV., who had a house in Hammersmith Mall, which he used as a gaming house. It afterwards passed into the possession of Louis Welfe, *maître de cuisine* at Carlton House, who lived subsequently at the Hammersmith establishment. From him the clock descended to a grand-daughter, Miss Buzzard, who sold it to the owner by whom it was now offered.

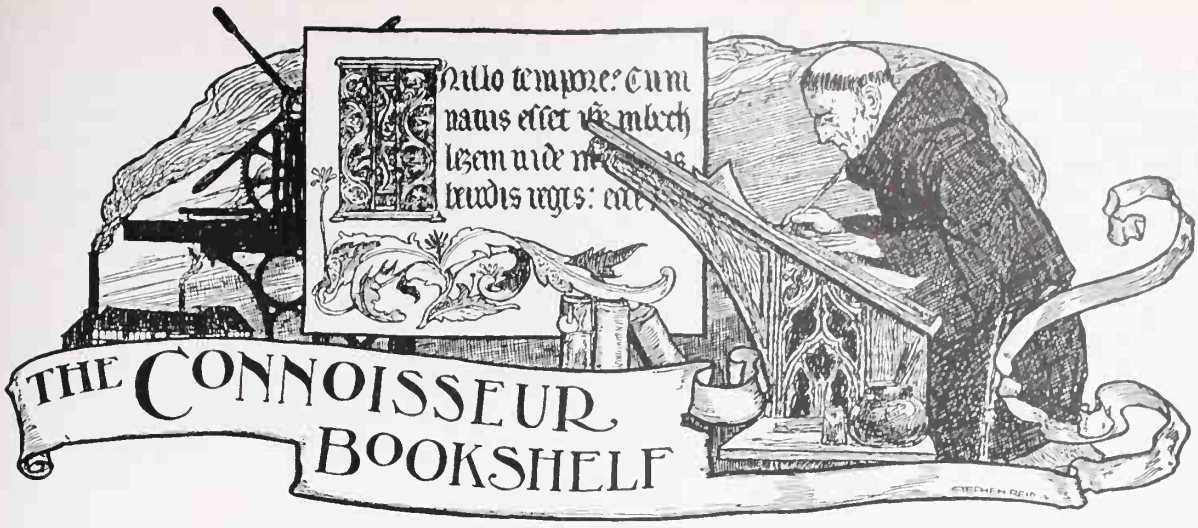
Engravings

A COLLECTION of engravings came under the hammer at Messrs. Puttick & Simpson's on October 6th. A set of four "coursing" aquatints in colours, with the original wrappers, *Going Out*, *Finding*, *Hare's Last Effort*, and *The Death*, by T. Sutherland and J. Stewart, after Wolstenholme, fell for £40 19s. By M. Bonnet, after J. B. Huet, *Les Soins Maternels* and *L'accord Maternel*, a pair, in colours, secured £23 2s.

BURLINGAME
PUBLIC
LIB

HEAD OF A LADY

BY DEMARTEAU, AFTER WATTEAU



THOUGH we speak of the unchanging East, there is no other quarter of the globe in which so many civilisations have been submerged or so many powerful kingdoms blotted out of existence. While in Europe great cities, losing political importance and affluence, have dwindled down into unimportant towns, comparatively few have become wholly extinct; but in Southern Asia the dead cities almost outnumber the living, and the explorer, when thrusting through a pathless jungle, may often chance to light upon ruins marking the sites of capitals which contained buildings and forts compatible with anything that can be found in mediæval cities in the West. Mr. G. E. Mitton, in his *Lost Cities of Ceylon*, gives an account of some of the "strange and beautiful specimens of architecture" which have been discovered in the interior of that island. Until about a century ago these ruins were unknown to Europeans, and even now, though the Government has had them surveyed and made accessible to visitors, they do not attract a tithe of the attention they deserve. The author does not profess to be an explorer, or to have covered fresh ground in his book. The latter is a compromise between a history and an itinerary giving the stories of the ancient cities and their kings, so far as they are known, with full particulars as to what is to be seen in them and the best ways and means of approach. This, perhaps, does not appear a very inviting programme. But Mr. Mitton is a practised writer; he is filled with enthusiasm regarding his subject, and though he does not obtrude his personality, his vivid account of the scenes through which he passed and the associations connected with them have been woven into a volume of which every page is interesting. The author has by no means explored all the known ruins in the island, but has largely confined his investigations to those of the two chief centres, Anuradhapura and Polunnaruwa. Both these cities were former capitals of the island, the first-named being the seat of government for fourteen centuries and the latter for four. One of the chief relics at Anuradhapura is the famous sacred Bo-tree, grown from a branch taken from a "bo-tree under which Buddha sat in India when he received sacred revelation." The branch was planted at Anuradhapura by the Princess Sanghamitta in 288 B.C., and is thus one of the most ancient—perhaps the most ancient—historical tree in the world. In the vicinity of the tree there have been built giant dagabas, temples and palaces, the work of many generations, which cover an area nearly equal to that of modern London. Polunnaruwa is a smaller and more modern city than Anuradhapura; it superseded the latter as capital of the country in the middle of the ninth century, and was not given up until the thirteenth. The walls of the city, which have been excavated, are about four miles round, but there are beautiful buildings without them as well as within. A third city—Yapahuwa—which Mr. Mitton describes, was also the capital, but only for a comparatively short period. Mr. Mitton's book is an interesting work to all who are interested in the history and architecture of Southern Asia, while to visitors in Ceylon it will form an admirable guide-book to some of its most interesting sights.

"The Lost Cities of Ceylon," by G. E. Mitton (John Murray 10s. 6d. net)

IF the war does nothing else, it will have achieved a great purpose if it finally dissipates the distrust and misunderstanding formerly existing between British and Russians. In *The Soul of Russia* one has a book excellently calculated to assist in bringing about this consummation. To begin with, all the profit accruing from the publication is given to the fund for Russian refugees administered by the General Committee of the All-Russian Union of Gemstvos, so that every purchaser of the handsome and well-mounted volume knows that the half-guinea he pays for it constitutes a practical token of sympathy from Britain to Russia. Such practical sympathy is urgently needed at present, for it must be remembered that the portion of Russia overrun by the German armies constitutes a territory larger than the area of England. But the book serves for something more than a medium of charity; it constitutes a revelation of Russian life, Russian art and Russian ideals to the British reader, and he will be surprised to find how closely akin are the

"The Soul of Russia," edited by Winifred Stephens (Macmillan & Co., Ltd. 10s. 6d. net)

ideals which inspire the two great conquering races of the world. This, perhaps, is not so astonishing as might appear at first sight, for races who achieve great and permanent conquests do so almost despite themselves. The lust for mere territorial aggrandisement defeats itself by arousing against its possessor the jealousy and suspicion of his neighbours. The conquering races of the past and present—Romans, Greeks, English, French and Russian—have been drawn on irresistibly from bound to bound by the necessity of putting an end to the disorders which ever menaced their far-flung borders, so that the progress of their empires has been like the outpouring of oil on the surface of a stormy sea, bringing with it peace and tranquillity. The thirty or forty tales, poems, and essays contributed by leading Russian writers to the volume reveal the Russian as essentially a man of peace and a man of sentiment, detesting war, yet, like the Englishman, determined to play his part to the end when once it has been thrust on him. The English contributors to the volume include Mr. G. K. Chesterton, who writes brilliantly but rather superficially on "The English Blunder about Russia"; Mr. C. Hagberg Wright, who gives an interesting account of Moscow; and Mr. Arnold Bennett, who is represented by a short appreciation of the works of the great Russian novelists. Messrs. Leonard C. Wharton and Robert Steele contribute some learned notes on Russian icons; the Hon. Maurice Baring has several musical lyrics; and Dr. R. W. Seton Watson a thoughtful article on "Britain and the Slavonic World." The chief strength of the volume lies in the work by Russian authors and artists. A coloured plate, entitled "The Arrow and the Allies," is taken from a spirited painting by M. Leon Bakst; another—a vivid and effective piece of colouring—reproduces a design by M. M. Larionov for the "Soleil du Nuit" ballet; two other brilliant designs for ballet costumes are by M. N. Gontcharowa; while other colour-plates include reproductions from works by M. Nicholas Roerich, M. D. S. Stelletsky, Mr. Martin Travers and Sir Walter Miéville, and of several celebrated icons. The Russian authors represented include nearly thirty distinguished writers, who in their various contributions give the reader a vivid insight into the art, literature, folk-lore and social life of Russia, besides dealing with war in general, the present war, and the problems, national and international, which the latter is likely to bring forth. The most serious failing of the handsome volume is that it is inadequately indexed; in all other respects it does great credit to the labours of the editor, Miss Winifred Stephens, and it is certainly a marvellous production for the modest sum at which it is issued.

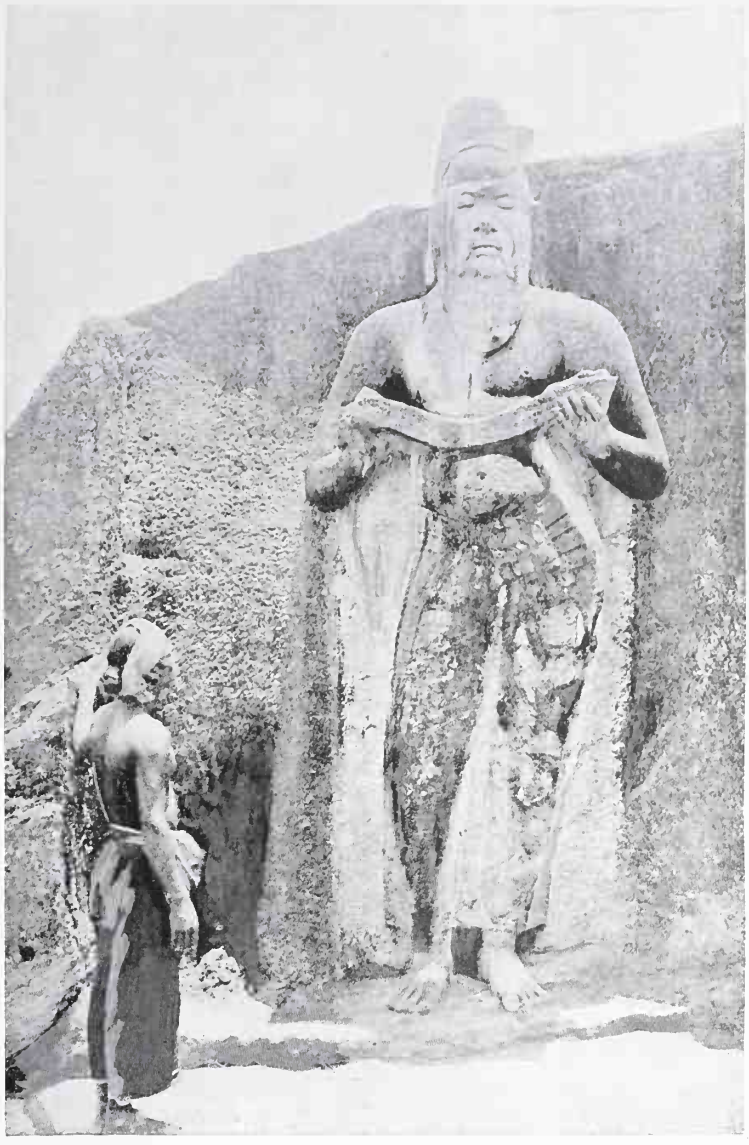
"Leonardo da Vinci: the Artist and the Man," by Dr. Osvald Sirén. (Published by the Yale University Press, New Haven, and Humphrey Milford (Oxford University Press. 25s. net)

THIS work is one of the few really notable art books of the present year. The wide vision of the author in handling this all-engrossing subject is apparent from the opening words of the preface, where we are reminded that "when we proceed to treat Leonardo as an artist, disregarding his activities in other spheres, we do so with a vivid sense of the limitations thus imposed upon so great a subject." Indeed, this broad view is maintained down to the concluding chapter dealing with "Leonardo's personality, character and views of life," in which we read that "both as artist and as scientist his attitude to nature is not merely that of pupil, but also of competitor. For where others *see*, Leonardo *contemplates*. In other words, where others observe an accidental phenomenon, Leonardo discovers a law of nature; he sees it intuitively, and verifies it by experiment." Equally true is Dr. Sirén's comparison of the work of Leonardo, "whose spiritual reach from the very first exceeded the grasp of the immediate matter in hand," with Raphael, who "seldom tries to emulate Leonardo's energy and life; it was not his nature. Raphael's design tends to static repose—Leonardo's to dynamic force." Again, the only artist who could seriously enter the lists with Leonardo in the more vital elements of figure composition was Michelangelo, who "worked with substantially the same factors of design as did Leonardo, although he chose the circle instead of the triangle as a fundamental determinant of form." After all, a really just estimate of our artist's achievement is to be based on the fact that he regarded chiaroscuro in conjunction with foreshortening as the highest glory of painting, while in his eyes mathematics was "the noblest and most useful of all sciences."

One of the best things in the book is the close examination of the scheme of the perspective construction in Leonardo's *Last Supper*, "in which all the lines of the composition converge at the right eye of Christ, the ideal centre of the drama." It is well pointed out that by the vertical central axis running through this point the picture is divided exactly into two halves, both of which are symmetrically divisioned off. Each figure-group occupies exactly a fifth of the length of the table, the central fifth being marked by the distance between Christ's hands—and likewise by the distance between the two lateral windows of the background wall. The author's ideas are enforced by the constructional plan which he has drawn with mathematical accuracy. The face of Christ has at all periods of Christian art been the subject of discussion, and numerous writers have enthused inordinately over the beauties which, through their religious emotion and appreciation of Leonardo, they have read into the drawing in the Brera Gallery. But, as Dr. Sirén and most recent critics have justly pointed out, this drawing has been so badly worked over at a later date that it is impossible to recognise with certainty the handwork of the great Florentine master. Indeed, it is too little monumental in character, and it exhibits something of that affecting, sorrowful tearfulness which a decadent artist and his brother copyist would delight in.

Leonardo's enthusiastic study of the flight of birds and his attempts to solve the complicated problems of the flying machine are well known, but his drawings for war-machines, reproduced on page 58, provide food for thought, and may even be studied in connection with the annihilating "tanks" of the present war. Dr. Sirén

points out that, if it is true that Mona Lisa is wearing mourning, it becomes easy to understand why her smile appears a trifle artificial and her joy a little enigmatic. But he makes no mention of the theory put forward some years ago by M. Salomon Reinach, who, on an extract from the *Libro dei Morti* of Florence, based his contention that Mona Lisa was at that time mourning the loss of her little child. On the other hand is it not reasonable to maintain that Leonardo deliberately set out to paint, in the masterpiece of the Louvre, the portrait of one whom he regarded as a typical worldly-minded woman, a languorous creature with a sphinx-like smile, as a deliberate contrast to his earlier Christ of the Milan *Last Supper*, in which he set himself to manifest to the Milanese and to posterity his conception of divinity as expressed in perfect humanity?



ROCK-CUT FIGURE, POPULARLY CALLED "PARAKRAMA THE GREAT" FROM "THE LOST CITIES OF CEYLON" JOHN MURRAY

One is inclined to hazard the opinion that this book, which is "published on the Foundation established in memory of Herbert A. Scheftel of the Class of 1898, Yale College," was planned by its author not so much as an exhaustive monograph on the great Florentine as an advanced text-book, with copious illustrations, for the immediate use of those who attended the course of lectures which Dr. Sirén delivered last winter in America. Nevertheless, we think it a pity that the author did not give fuller particulars of "pedigree" in certain cases. Is not the Verrocchiesque *Madonna* of the Altman collection in New York, reproduced on page 28, that which used to stand on an easel in the boudoir of the late Mrs. Charles Butler? More detail might with advantage have been given of the *cavallo* "formerly in the Taylor collection," which was not very well known prior to its inclusion in the sale of that collection, a portion at least of which would, but for the South African war, have passed to our national museums. The 240 illustrations are eminently well chosen, but the plates should, we think, have been numbered, and reference might have been made to them where the comments appear in the text. Thus on reading the remarks on page 154 on Verrocchio's *Gentildonna* in the Bargello, the reader might have been glad to examine the plate given at page 24. However, these details do not so much concern the author as the editor and translator, who also have done their work well. But the circumstances under which the book was probably produced will explain certain small imperfections. Liechtenstein is repeatedly misspelt, notably on page 24; renderings would be better than "renditions"; and we read of "quintessential," "gayety," "furthest to the front," "the Virgin's type," "spatial composition," "get at" for reach, etc. Do not Marcus Aurelius and Gattamelata *ride* rather than "steer their horses at a slow pace"? We have noted singularly few misprints, but examples are found in the names of Duke Cosimo I. (page 88) and Doetsch (plate to page 188). Surely, in the *Adoration of the Magi* in the Uffizi, the first Mage presents an offering not of "myrrh" (page 44), but of gold? There is a slight inaccuracy in the description of the free copy, in the de Ruble collection, of Leonardo's *Leda*,

as the bouquet is held in the left and not in the right hand.

These criticisms must not be regarded as a disparagement of a work that is carefully thought out, scholarly in its construction, and wise in its general conclusions. But we may point out that, no matter what were the circumstances under which this book came to be published, the lack of any kind of index militates against the greatest usefulness of so many laboriously garnered facts and carefully sifted deductions. We can only regret that considerations of space prevent a more lengthy review of a sound and valuable book.

"The Wonder of Work," by Joseph Pennell. (William Heinemann 7s. 6d.)

MR. JOSEPH PENNELL'S new book on *The Wonder of Work* is illustrated with over fifty full-page reproductions of drawings, etchings, and lithographs made by the artist during the last thirty-six years. America monopolises half of the subjects, the remainder being divided among Germany, England, Italy, Belgium, France, and Holland. Perhaps the best of the drawings included are those originally executed in etching, a medium which has always been better suited to Mr. Pennell's talents than lithography. His work on copper is generally sentient, and set down with due regard to texture and tone, whereas the great ease with which the lithographic crayon can be handled appears to tempt the artist to use it carelessly and without due observation. The contrast between the artist's employment of the two mediums is shown in Plate I., *Building the Public Buildings, Philadelphia*, reproduced from an etching executed in 1881, and Plate III., *The Manufacturers' Club and Stock Exchange, Philadelphia*, reproduced from a lithograph, the date of which is not given. The former is a fine example of careful and accurate observation, admirably drawn, with a fine perception of textures and tonal values. The latter is only sketched, but this does not excuse the entire absence of any suggestion as to whether the towering buildings represented are composed of stone, brick, or cardboard, and the obviously incorrect lighting. Among the best plates are *Coal Breakers, Shenandoah*, where a steep bank dotted over with trolley poles and flanked by a single line of rails is arranged so as to form an interesting and picturesque foreground; *Under the Bridges, Chicago*, a river scene, effectively framed by being seen through the arch of a bridge; *The Cambria Steel Works, Johnstown; Potland, England*, and *The Great White Clouds, Leeds.*

Mr. Pennell's notes to his drawings give little information, while his introduction is disfigured by an unjustifiable attack on Turner, of whom he says, "When he came to fact he was often ridiculous or pitiful, simply because he had not observed work, noted facts—and to paint work one must study work." Now Turner, more especially in his earlier period, observed facts very closely, and his record of the work of his day is far more informed than most of Mr. Pennell's productions. It is not contained merely in the *Steam, Rain and Speed*, as the writer apparently supposes, but also in some hundreds of other well-known pictures and drawings. Such works as *Flint Castle—Vessels Unloading, The Straw Yard, Pembury Mill, Morpeth, Windmill and Lock, Hedging and Ditching, Sheep-Washing, Crowhurst*, and *Ploughing, Eton*, all in the *Liber Studiorum*, would be alone sufficient to refute Mr. Pennell's criticisms, but perhaps the fairest way of establishing the point is by comparison. The great industry of Turner's time was agriculture, and he has recorded its operations even more frequently than Mr. Pennell has depicted the exteriors of industrial works. It is obviously impossible to compare factory walls with farming, but Mr. Pennell's *View of the Harbour of Genoa* may well afford a standard by which to judge some of Turner's harbour and coast scenes. Mr. Pennell has drawn the crowded shipping of the harbour without giving definite form to any one of the numerous vessels represented. They are merely suggested by a confused network of strokes, most of which are without individual significance. If Mr. Pennell will examine the marine subjects among the published plates of the *Liber Studiorum*, he will find every vessel so clearly depicted and drawn with such knowledge that the working of its sails can be understood by even a layman.

"The Allies' Fairy Book," with an Introduction by Edmund Gosse, C.B., LL.D., and illustrated by Arthur Rackham (William Heinemann. 6s.)

CHILDREN of the present day may account themselves fortunate in having Mr. Arthur Rackham to illustrate fairy stories for them, for no artist has ever interpreted them with more charm, or drawn the strange beings and mortals which appear in their pages with greater plausibility or a more lively fancy. The *Allies' Fairy Book*, which affords the latest theme to his talent, is a collection of thirteen tales, representing all the countries in alliance against the Central Powers. The four divisions of the British Isles each have a separate story. Japan is allotted three, because the ones selected on its behalf are of extreme brevity; while Roumania joined the alliance too recently to be represented, though this omission is to be rectified in the next edition. Mr. Edmund Gosse contributes an interesting introduction to the series, which, if not likely to be appreciated by child readers, will at any rate serve as an excuse for those of older years to look through the volume. As for its other contents, though "Jack the Giant Killer" and "The Sleeping Beauty" will be familiar to most readers, they are represented by exciting and well-told versions, while the other eleven tales are more or less unhackneyed, and include several especially fascinating and poetical tales. Mr. Rackham is good all the way through, and it is difficult to say whether he is better in scenes devoid of supernatural elements, like the charming "Sleeping Beauty," lying on a state bed, gorgeous with colour and embroideries, waiting for the prince to wake her, or the young man being shown the white dove's nest by a medley of gaily plumaged birds; or in the pictures of weird elves like the one of Guleesh when he is confronted with the fays, whose charms he has

broken, or the huge but pensive giant who is asked by a bold young Scotsman for his youngest and fairest daughter in marriage. Perhaps the secret of Mr. Rackham's charm is that his pictures, whilst always full of beauty and perfectly drawn, are generally tinged with humour. His monsters are never wholly hideous; their terrific appearance is leavened with an element of the grotesque, and the weaknesses which ultimately lead to their undoing are quaintly yet graphically suggested by the artist.

"Fairy Tales," by Hans Christian Andersen. Illustrated by Harry Clarke. (G. C. Harrap & Co. 15s. net)

Of all modern writers of fairy tales, Hans Christian Andersen is the only one whose works enjoy a perennial popularity, the issue of new editions of them rivalling those of the old fairy stories handed down from generation to generation, and which have been moulded into their present attractive form through having been passed through the lips of countless tale-tellers before ever they were stereotyped by being committed to print. The latest edition of Andersen's tales is one of the most attractive, the illustrations by Mr. Harry Clarke, both in colour and black-and-white, being composed with a fine feeling for decorative effect, and showing a quaint fancy which should be highly appreciated by children. Among the more striking colour plates is the one of the tin soldier, which recalls in its naïve formality the ever-popular design of the willow-pattern plate, though with the added advantage of rich and brilliant colour. Another subject, in which humour is happily combined with artistry, shows the emperor admiring the new clothes which he is supposed to be wearing, but which, being invisible to himself and every other person, leaves him attired in a picturesquely embroidered shirt and a pair of red stockings. The other colour plates are almost equally good, while the black-and-white work shows a happy appreciation for tone and quality, and also refined and dainty technique. The work is tastefully bound, and should prove one of the most popular of the season's gift books.

"Certain Contemporaries," by A. E. Gallatin (John Lane 10s. 6d. net)

Mr. Gallatin is always readable and instructive, for he is among the few writers who combine brilliant expression with sound exposition of artistic principles, and can convey solid facts with epigrammatic charm and terseness. His latest little volume consists of seven essays, the first three of which introduce English readers to a trio of New York artists whose work deserves to be better known in this country. Of these, Mr. William J. Glackens is a figure painter, who, commencing his career as a book illustrator, has developed a fine sense for brilliant colour; Mr. Ernest Lawson is one of the leading American landscapists, and John Sloan an etcher and black-and-white artist, whose figure subjects recall those of Charles Keene, less in their technique than in their humorous outlook and their true realisation of contemporary life. The catalogue of etchings and lithographs by this artist forms a useful sequel to the monograph on his work. Other essays are concerned with American "Masters of the Water-Colour;" "Walter Gay's Paintings of Interiors"—works which are as well known on this side of the Atlantic as in America; "A French Salon des Humoristes in New York," which serves as an excuse for an appreciative note on Steinlen; and a short monograph on "Boardman Robinson," one of the most adroit of American black-and-white artists. The brevity of Mr. Gallatin's essays is at once a merit and a failing. It is certainly no small gift on the part of a writer to make his readers consistently wish for more, but with Mr. Gallatin there is often the feeling that what he has left unsaid would be equally as valuable as what he has put in, and that he has only lightly and gracefully sketched in a theme while possessing sufficient knowledge to make his representation an exhaustive and finished study. The volume, profusely illustrated and daintily mounted, will prove an attractive addition to Mr. Gallatin's brilliant series of monographs on American art and artists.

The Medici Society's Memorabilia, Christmas Cards, and Calendars

Despite the war, Mr. Philip Lee Warner once again issues a remarkably artistic selection of booklets and cards for Christmas. The former are a continuation of the well-known Memorabilia series, and include reproductions of ancient and modern art. Among the painters represented are Jean François Millet, with twelve of his famous scenes of peasant life, among which are the famous *Angelus* and less well-known subjects, such as *Paysan Greffant un arbre*, *La Mère et les Enfants*, and *Les Bucheronnes*. The booklet is prefaced with an excellent introduction by Mr. C. H. Collins Baker. Mr. C. J. Holmes performs the same office to two booklets, *The Great Elizabethans* and *The Great Victorians*. The subjects in the latter are wholly drawn from the National Portrait Gallery, and include representations of Carlyle, Dickens, Newman, Tennyson, Beaconsfield, and Gladstone. The portraits of the Great Elizabethans are drawn from various quarters, the one of Sir Thomas Gresham being an especially fine example of Sir Antonio Moro, in the Hermitage, while that of Sir Philip Sidney, by an unknown painter, is in Viscount Dillon's collection. *The Legend of St. Christopher* is illustrated from works by twelve fifteenth and sixteenth-century artists of the Italian, Flemish, and German schools, several of the originals being apparently unknown to English readers. To the same period belong the twelve representations of *The Annunciation*, all drawn from Italian sources. Of earlier dates are the majority of the twelve representations of *Dante in Art*, though the last of them belongs to the Victorian era, being a reproduction of Rossetti's famous picture of *Dante's Dream* at Liverpool. The last of the series gives twelve prints of *The Archangel St. Michael*, beginning with a Byzantine ivory belonging either to the fourth or sixth century, and finishing with an oil panel of the school of Provence, *circa* 1500. The introductions to the last four booklets are the work of Mr. G. F. Hill, and are admirable examples of scholarly brevity.

The reproductions in all instances are adequate, and

translate with great fidelity the tone and feeling of the originals. Of the two calendars issued by the society, one is decorated with a representation of *The Virgin and Child* by Mr. R. Anning Bell, A.R.A., which is characterised by deep religious feeling and rich, though restrained, colouring. The other one is in three sheets, which are decorated with very good reproductions of the well-known picture of Queen Elizabeth, by Zuccaro, at Hatfield; the National Portrait Gallery portrait of Sir Walter Raleigh, by the same artist; and the portrait of Sir Charles Gresham, by an unknown painter, in the last-named institution.

The Christmas cards are all examples of serious art from well-known pictures by old and modern masters. Among those calling for special mention are a fine rendering of *The St. Victor with a Donor*, by Ugo Van der Goes, at the Glasgow Gallery; the Rev. W. M. Peters's *Boy and Girl*, at the Diploma Gallery; Whistler's *Portrait of His Mother*, at the Luxembourg; and some special designs by Mr. A. S. Hartrick, A.R.W.S.; E. Canziani, and Louis Davis. The publications are mounted in excellent style, and the colour-printing, which is all executed in England, can hardly be excelled for its high quality.

"Who's Who in America" 1916-1917 Vol. IX. Edited by A. N. Marquis (Stanley Paul & Co. £1 1s. net)

THE *Who's Who in America* is even a more substantial volume than its English contemporary, being nearly an inch larger in both height and breadth, and containing about 500 additional pages of names. The latter now reach the prodigious number of 21,922, the record giving particulars of the careers of all important members of the official and professional classes and of all people distinguished in art, literature, music, and commerce in the United States, with their clubs and most recent addresses. The relations between England and America are now so closely interwoven in artistic, social, and commercial matters, that this ably edited volume, which is brought fully up to date, is almost as indispensable on this side of the Atlantic as the other. Indeed, in many respects it is more useful here, for while the American possessing local knowledge can get what information he requires from orthodox directories, the latter are almost useless to the Englishman. The particulars given in *Who's Who* supply the absence of local knowledge, and a resident of this country in possession of a copy can at once inform himself of the status of any American with whom he is likely to come into contact in important business matters or social functions; hence the work should find a home in every important club and business house in this country. A useful feature of the volume, which is not present in the English *Who's Who*, is the geographical index, classifying the names according to towns and states. This affords a good criterion as to which are the greater centres of wealth and intellect in America. Of these New York easily attains premier position, for, inclusive of its neighbour Brooklyn, over 4,000 of its inhabitants are enumerated; Washington is second with about 1,600, and then follow closely in the order named Chicago, Boston, and Philadelphia. Of foreign cities London takes precedence over Paris with 87 distinguished American residents against 74, no other European town containing twenty. No less than 2,292 American notables are of foreign birth, of whom 1,268 were born in the British Empire, against only 457 in Germany and Austria-Hungary combined, a fact which would seem to show that the intellectual German element in the United States is less strong than is generally supposed.

"Some British Painters," by James Baikie (A. & C. Black 2s. 6d. net)

EIGHT excellent full-page reproductions in colour constitute the chief attraction of Mr. Baikie's *Some British Painters*, which well deserves its sub-title of "A Little Gallery of Great Masters." The artists represented are the four great British eighteenth-century portraitists, Reynolds, Gainsborough, Romney, and Raeburn, two typical examples of each being given. The well-known portrait of Lord Heathfield, at the National Gallery, forms the frontispiece, and reproduces the tone and feeling of the original with great fidelity. Other successful plates are the two Raeburns—*Sir John Sinclair* and *The Boy with the Rabbit;* Gainsborough's *Hon. Mrs. Graham* and *Miss Haverfield;* and Romney's well-known *Lady Hamilton as a "Bacchante."* The accompanying letterpress by Mr. Baikie is simply written, and gives some interesting details of the pictures and their artists in a manner likely to make attractive reading to those who prefer description and anecdote rather than an explanation of an artistic technique.

A Catalogue of China and Glass

TO those who are interested in finding out how British manufacturers are likely to meet German competition after the war, the sumptuously mounted catalogue issued by Messrs. Mappin & Webb (158 to 162, Oxford Street, W.) should prove an interesting document. In it is given what is practically an illustrated epitome of the latest productions in china and glass table-ware by the leading English makers. The illustrations, more especially the twelve plates in colour, are exceptionally good, and the latter, with the half-tone plates, give accurate representations of nearly a thousand typical pieces, samples of, perhaps, half as many different designs and patterns. In its combination of lightness with strength, its fine surface finish, evenness of texture, purity of colour, and the precision of its patterning, good English table-ware, such as that itemised in the catalogue, is not to be surpassed, and though, perhaps, there is a tendency shown to too exclusively confine the designs to reproductions and adaptations of eighteenth and early nineteenth century wares, the models chosen are among the best of their kind, their styles and designs have been artistically modified to suit modern tastes, while the modern pieces often surpass the originals in some of their technical qualities. The number of beautiful novelties illustrated in a catalogue produced in the midst of the war must be a matter for wonderment, and, as showing the courage and enterprise of British manufacturers under adverse conditions, is of hopeful augury for the future.

QUEEN MARY
BY ANTONIO MORE
At Madrid

[Photo Mansell

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Arts and Crafts Exhibition

The eleventh exhibition of the Arts and Crafts Society is this year held under unusually favourable auspices, the Royal Academy Galleries having been placed at the disposal of the committee by Sir E. J. Poynter and his council. The display is consequently under a more extended scale than usual, and includes features which are not generally to be seen. Noteworthy among these is the Hall of Heroes, designed by Mr. H. Wilson and constructed by Mr. F. W. Troup. The hall is finely proportioned, and, if carried out in a permanent form, would afford fine scope for the commemoration of those who have taken part in the Great War. On each side of the hall are four bays filled with mural paintings emblematic of various phases of the war. As at present executed, the designs appear to have too little relation to each other, and must be regarded more as examples of various types of decorative composition than the embodiment of a unified and homogeneous scheme. The first bay on the north side is filled by Mr. Joseph V. Southall, assisted by various members of the Birmingham School of Art, with the composition executed in tempera painting on canvas representing the Return of Peace. In this the attempt to represent allegory by means of realistic modern figures, grouped on either side of a pedestal on which had alighted the winged form of Peace, was not wholly successful. The artists had been too literal in their treatment of costume, with the result that the two subsidiary figures looked rather as though they had emerged from a fashion-plate of a few years ago. In the next bay Mr. Charles M. Gere gave a representation of the Cotswolds in war-time, which was a frankly unidealised rendering of a group of invalid soldiers strolling at the foot of the Cotswolds. Though realistic in treatment, Mr. Gere had succeeded in imparting to his canvas a highly decorative effect, and the figures were well grouped and arranged. The chief charm of the composition, however, lay in the landscape background, tenderly coloured and suggesting the idea of infinite spaciousness. One noteworthy effect of Mr. Gere's work was that it made the bay on which it was painted appear to recede from the spectator, so that a hall decorated with similar paintings would seem twice as large as one in which a less atmospheric series of decorations were adopted. Mr. Henry A. Payne, in the third bay, illustrated the often painted theme of Death on the Pale Horse with Hell following after. To worthily represent this subject would have taxed the powers of Michael Angelo, and though Mr. Payne made a greater success of it than did a former president of the Royal Academy, Benjamin West, it cannot be said that he invested the scene with any of the awe which the terrific imagery of the Bible suggests. It was a good decorative composition, well coloured and composed, but failed to be impressive. A similar fault was noticeable in the allegorical figures showing England coming to France's assistance to resist the onslaughts of the German eagle, which occupied the fourth bay, and was the work of F. Ernest Jackson, assisted by V. Gribble, D. Hutton, C. Key, and M. Ellis. In this the idea suggested by the well-composed figures was marred by the thought that two well-developed women should be cowering before the attack of a comparatively small eagle, which either could have driven away without appreciable exertion. On the other side, Mr. Harold Speed's *Love dispelling Chaos* was perhaps the most satisfactory allegorical conception in the series, the figures being well arranged and the coloration rich and sustained. Mr. Gerald Moira's picture of an invalid soldier on a bed had similar merits to Mr. Gere's piece, the light key of colour in which it was composed giving a highly spacious effect, and the figures, though realistically drawn, being set down so as to form a highly decorative panel.

Mr. Sydney Lee, in his *Mountain Fortress*, gave an impressive landscape which was pictorial rather than decorative in its effect; while the *As You Like It*, by Mr. Walter Bayes, assisted by Mr. Ferdinand Scouflaire, was somewhat slightly treated, and had no special appropriateness for a war decoration. Owing to want of space, the consideration of the numerous examples of applied industrial art contained in the exhibition will be left over until our next number.

The Royal Society of British Artists

PERHAPS the most interesting feature of the one hundred and forty-sixth exhibition of the Royal Society of British Artists was the memorial group of works by the late H. Samuel Teed, killed in action at Pozières, July 25th, 1916. These were chiefly representations of the lower Thames, the most important example being *A February Morning: Bankside*, a carefully studied transcript of a typical wharf, painted with an appreciation

of local colour and atmospheric truth that merited the somewhat out-of-date adjective of conscientious. Yet conscientious work is what is most needed at the present time; there are plenty of young artists who try to achieve brilliancy by the sacrifice of natural truth, and far too few who will submit to the drudgery necessary to realise and interpret the latter. Mr. Teed was among these rare spirits, and his studies, even more than his completed work, showed the care he took to obtain fresh, vivid, and truthful impressions of nature. A smaller rendering of *Bankside*, if not carried so far as the larger picture, was marked by equally good colour and a delightful feeling of spontaneity; while a view of *Salisbury*, vigorously blotted in, was as individual in its outlook as one of Constable's sketches. Mr. Frank Brangwyn, the president, was adequate, without rising to his highest level, in his *Susannah and the Elders*. In this he had deliberately sacrificed dramatic effect to colour, and produced a gorgeous piece of decoration, in which the figures of Susannah and the two elders appeared as details in a patterning not unlike a piece of Eastern embroidery in its rich sumptuousness of hues. The *Spanish Bridge* of Mr. J. Littlejohns was strongly Brangwynesque in handling, but somewhat less suave in effect, the artist having ingrafted a touch of cubicism on to his style. The work was boldly painted and marked by brilliant and well-sustained colour. A complete contrast to this was afforded by Mr. Edward Patry's *Souvenir of the Eighteenth Century*, a reminiscence of Gainsborough, refined and delicate in brushwork and colour. Another portrait by the same artist, entitled *A Study*, if not so directly emulative of the older school of English portraiture, showed the influence of the latter in its judicious reticence of colour and well-studied expression of character. A striking landscape, *In the Vale of Porlock*, by Mr. Alec Carruthers Gould, was a little thin in tone and rather monotonous in colour, but was full of sunlight, standing out from its neighbours like an actual view seen through a window. Other good landscapes included Mr. H. Charles Clifford's *Breezy Morning*, with a fine sky full of scudding clouds and a truthfully painted stretch of English scenery below; a low-toned grey evening effect, by Mr. John Muirhead, entitled *The Close of a Summer Day*, in which the composition was cleverly focussed by the introduction of the figure of a woman, whose light dress provided the touch of strident colour needed to give value to the general tone of the picture; and a crisply painted and sunny rendering of *Chalk Pits: Amberley, Sussex*, by Mr. Charles Ince. Mr. Fred Footet's *Twilight*, a clump of four trees, of which only the lower parts of the stems were visible, seen against a flat expanse of deep purple and blue, invited comparison with Mr. Claude F. Barry's *The Glory that is France*. The latter was equally simple in composition, the theme being some uneven rows of low crosses, marking the resting-places of the fallen, backed by a grey starlit sky. While, however, Mr. Footet's work looked empty, Mr. Barry had succeeded in investing his background with atmosphere and mystery attuned to the sentiment of the subject. Mr. Footet was better in his *Orchard Blossom*, a design which would have looked well, and could have been reproduced without loss, in a piece of tapestry. The *Bayard Rock, Dinant*, by Mr. L. Burleigh Bruhl, was a striking composition, but cold in tone and wanting in delicacy in the handling of the sky. An effective piece of colour, *The Gleaners, Isle of Wight*, was by Mr. Ferd. E. Gröne. Among the still-life pieces, *The Artichoke*, by Mr. E. A. Cox, was distinguished for its quaintness, strong colour, and decorative effect; while *When Seas Run Mountains High*, a carefully studied representation of ocean waves, by Mr. Hely Smith, was one of the best of the seascapes. Among the portraits not already mentioned, Mr. Cyril Roberts's representations of two mayors of St. Pancras, Mr. T. A. Collins and Mr. C. A. Coggan, in their robes, were more pleasing and natural than the generality of official pictures; Mr. Alexander J. Bryce's portrait of *Gonnoske Komai, Esq.*, was well characterised and showed distinction in the management of the low tones which dominated the canvas; while Mr. Max Martin's anonymous *Portrait* showed vigour and originality in its conception and handling.

The Welsh Capital

THE unveiling by Mr. Lloyd George of the fine series of statues in the Town Hall presented to the city by Lord Rhondda formed the occasion of an imposing national demonstration, in which notable Welshmen of all shades of political opinion participated. This was as it should be, for the function marked an important step in the assumption by Cardiff of its position as the metropolis of Wales. The group of statues already described in THE CONNOISSEUR, which represent the leading Welshmen of all ages, may well form the nucleus of a national Valhalla, in which the great Welshmen of all times, including the present, will be worthily commemorated. As Mr. Lloyd George pointed out in his speech, there are still absent from the group several Welshmen who should be included to make the statues fully representative of great typical Welshmen. Among the absentees he mentioned, however, there did not occur the name of Richard Wilson, and this is an omission which should be surely repaired with the least possible delay. The Welsh are among the most artistic inhabitants of the British Isles, the Celtic strain in their blood endowing them with imaginative qualities which are hardly rivalled by their Saxon neighbours. In modern art this gift of imagination has been shown in the work of men such as Burne-Jones, William Morris, and other gifted painters who could claim Welsh ancestry. But Wilson has a greater claim to be represented than any of these. He may not have been the greatest British landscape artist, but he was the first painter of note who turned his attention to the delineation of British scenery, and must be looked upon as the father of landscape painting, a branch of art in which, since his time, the British school has consistently maintained a high position.

The Town Hall, to which these statues form an important decorative adjunct, is one of a series of buildings either completed or in progress which bid fair to give Cardiff an unique architectural distinction, for though

A COLLIERY ROLL OF HONOUR By Frank Brangwyn, A.R.A.

there are more important and more costly buildings in many other British towns, there is nowhere a complete series of important edifices which have been planned in more complete unison with each other, or are on a site more admirably adapted for their proper display.

Cardiff has been more happily circumstanced than most other cities in this respect, for though an old town dating back to Roman times, the bulk of its marvellous progress during recent years has caused it to largely assume the aspect of a newly built city, planned on the most modern artistic and scientific lines. In this manner the city is happily typical of both old and modern Wales, the Norman keep of Cardiff Castle, built on the ruins of a far older Roman fort, overshadowing a community among whom nearly every form of modern industry finds active vent.

A Brangwyn Roll of Honour

THOUGH most of our leading business houses are displaying Rolls of Honour in which appear the names of their employees serving their King and Country, it cannot be said that the designs of the majority of these show any artistic feeling, and while one cordially sympathises with the patriotic spirit which causes these rolls to be displayed, one could wish the names of the sailors and soldiers were displayed in a setting better calculated to do them honour. How effective and appropriate a Roll of Honour can be made is shown in a design recently executed by Mr. Frank Brangwyn, A.R.A., for a large firm of colliery proprietors. In this, by means of typical figures, Mr. Brangwyn shows both the soldiers and the ranks of workmen from whom they have been drawn. On the one side of the Roll stands a private in khaki, with his hand at the salute, and on the other stands a collier with the implements of his dangerous occupation; while in the background one catches a glimpse of a pit-head and a battlefield. No composition could be better calculated to emblemise the dual service to the country performed by our fighting forces and the men who provide the latter with the materials for carrying on the war.

The figures are drawn with Mr. Brangwyn's accustomed vigour, though one might wish that some of the details—the hands of the men, for instance—had been executed with more refinement. The composition as a whole, however, is an admirable piece of work, finely balanced and highly decorative in the arrangement of its chiaroscuro.

Books for British Prisoners of War

THE Committee to provide British prisoners of war with educational books have been asked to send out standard works on nearly every subject, and will welcome gifts of suitable volumes. The following are amongst the art books required:—*A Primer of Art (John Collier); Ruskin: Modern Painters; Drawing, Sketching and Freehand (Advanced); Colour Technique; The Art of the Book; Chats on Old Furniture* (Hayden); *Dunlop's (Art) Anatomy; Etching; Pen-painting and Colour Blending* (Williams); but useful works on almost any educational subject would be welcome. Those of our readers who wish to help this laudable project should, before sending any books, write to Mr. A. T. Davies, J.P., Board of Education, Whitehall, stating what they would be prepared to send, when full directions will be given them.

Royal Copenhagen Porcelain

PROBABLY there are no modern productions in which the union of art and industry are so happily exemplified as in the pieces produced at the Royal Copenhagen porcelain factory. In English ceramic art the designer is too often regulated to a wholly subservient position to the manufacturer; his identity is generally concealed, and the incentive to produce original and effective work must be largely destroyed by the thought that he will derive no public credit from its production. This want of recognition tends to reduce the designer to the status of the ordinary craftsman, and to drive good men to other branches of artistic work. In the Copenhagen factory, on the other hand, the status of the designer is fully recognised, the pieces he produces are signed by him, and his individuality is encouraged, with the result that there is no modern factory which produces a more varied and original range of artistic work. This is shown in the selection of pieces now on view at the Royal Copenhagen factory's branch (2, Old Bond Street). Besides the beautifully designed pieces by Hening, Thomsen, Jensen, and other artists, whose figures and animals, exquisitely coloured, are produced in porcelain with that certainty of modelling and refinement of execution which we are accustomed to associate with the works of eminent sculptors in bronze or marble, and various decorated and painted pieces for both useful and ornamental purposes, the company is showing a number of fine specimens which emulate some of the choicer productions of the Chinese potter of the K'ang-hi period. The pieces are all fired at an intense heat, and attain the wonderful smoothness of texture and extreme hardness of surface which were long thought by European ceramic artists to be practically inimitable. There are so many fine pieces on view that it is impossible to single out all those worthy of special mention, but one must not overlook an exquisitely toned vase in Sang de Bœuf by Peter Norstrand, some tenderly modulated examples of plum-bloom by Joachim, or some pieces in bronze colour remarkable for their fine surface glaze by Thylstrup. A departure from Chinese tradition is shown in some decorated works by Blom, but the surface colours of these are so fine that they hardly appear to require the additional ornamentation.

Sale of Antiques

THAT our leading dealers have not yet parted with their entire stocks of interesting objects is shown from the sale catalogue of Messrs. Debenham & Freebody, which enumerates a number of interesting pieces belonging to past ages. The collection appears to be specially strong in examples of old needlework, a fine selection of samplers being shown ranging in date from 1650 to 1830. Of special interest are a pair of embroidered shoes of the Queen Anne period, and some Stuart relics. A large number of characteristic pieces of antique furniture are also included in the sale.

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our increased correspondence and the fact that THE CONNOISSEUR is printed a month before publication, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Furniture.

Side-Table.—B457 (Reading).—So far as we are able to judge, without an inspection of the piece itself, we should consider this table to date from the early part of the nineteenth century, and should appraise its value at from £5 to £10.

Chair.—B460 (Devizes).—It is imperative that we should see the so-called "Gothic" chair in your possession before expressing any opinion. From your description, however, the probability is that it is either a product of the "Abbotsford" period or else a forgery. Genuine examples are very few and excessively rare.

Miscellaneous.

Venetian Needlepoint.—B429 (Penrith).—The subject of Venetian needlepoint lace is too extensive to be dealt with in this column. Refer to the articles which commence on pages 145 and 241, vol. xii., of this magazine.

Maori Curios.—B432 (Carperby).—The so-called wooden spears shown in the photograph are not spears at all, but staffs which were carried by New Zealand chiefs or persons of importance. The native names for this object are "chani" and "taika." The axe-shaped weapon is a "tewetewha," and the stone club a "meri" or "patoo." As these were brought over from New Zealand so long ago as 1850–1, they are doubtless genuine old specimens, probably made without the use of European tools. Assuming this to be the case, they should be of some interest to collectors. Such pieces are not readily saleable at the present, but the "chanis" should fetch from about £1 to £1 10s. apiece, the "tewetewha" about £2, and the "meri" about £1 10s.

Violin.—B469 (Manchester).—We are unable to trace any maker of the name you mention. Could you send the instrument for inspection?

Robert Fole, Clockmaker.—B471 (York).—Robert Fole is recorded as becoming a member of the Clockmakers' Company in 1667.

John Osborn, Pewterer.—B474 (Uttoxeter).—John Osborn took up the livery of the Pewterers' Company in 1715.

Paintings and Painters.

Koedyk.—B454 (Durham).—Nicholas Koedyk was a student under Peter de Hooch. He was born in the year 1681.

Marcel.—B463 (Birmingham).—N. Marcel, the painter of still-life subjects, was born at Frankfort in 1628, and died at the same place in 1683. You must not confuse him with the Italian religious painter of earlier date, Provenzale Marcel (1575–1639).

Portrait of a Gentleman.—B468 (Lancaster).—In order to identify the subject of this, we should advise you to allow us to reproduce it in our NOTES AND QUERIES pages. The charge for this is 10s. 6d.

Dunn.—B470 (Exeter).—There are several artists of this surname on record. A. Dunn exhibited twenty-three miniatures at the Royal Academy and elsewhere between 1809 and 1818.

Pottery and Porcelain.

New Hall.—B427 (Rotherham).—If you are referring to the productions of this factory, we recommend you to study the article on the subject which appears in the present number.

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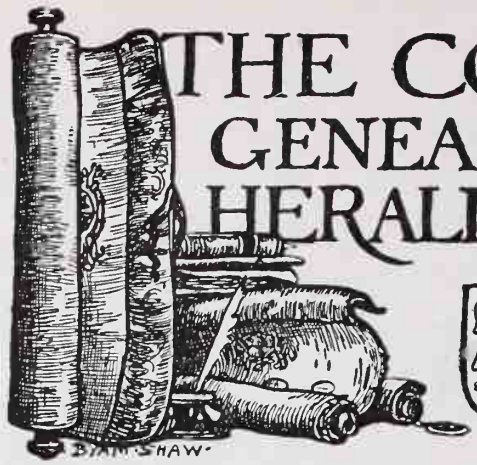

THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

SPECIAL NOTICE

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Pedigrees

Pedigrees traced, family histories, local histories, and lists of incumbents compiled, right to arms proved, etc., etc.

Before putting the matter into other hands, all interested in the above subjects should consult the Genealogical Department of THE CONNOISSEUR, whose advice upon all matters dealing with this subject can be obtained free of cost.

American Pedigrees

All Americans interested in their ancestry are advised to consult the lists of clues to the English homes of American families appearing from time to time in THE CONNOISSEUR. Further lists will be published periodically: in the meantime the Genealogical Department of THE CONNOISSEUR will be pleased to answer queries as to any name that has not yet appeared.

Family Portraits

Having received several enquiries from correspondents abroad, asking us to obtain copies of pictures in the possession of private individuals and public bodies, THE CONNOISSEUR *has now secured the services of an eminent artist who will be prepared to visit any part of the Kingdom with this object.*

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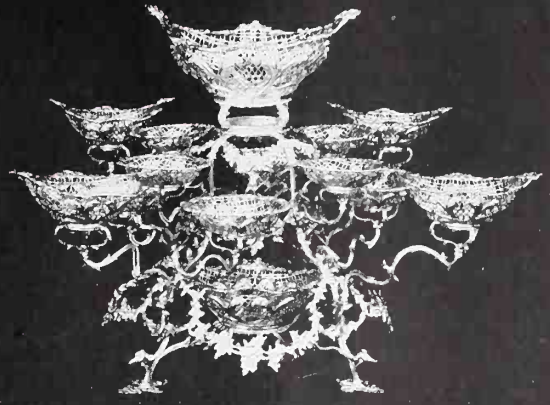

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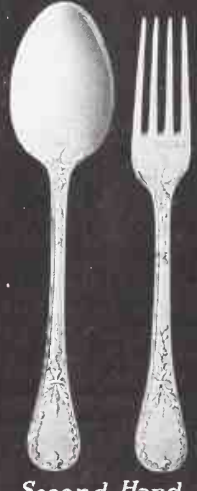

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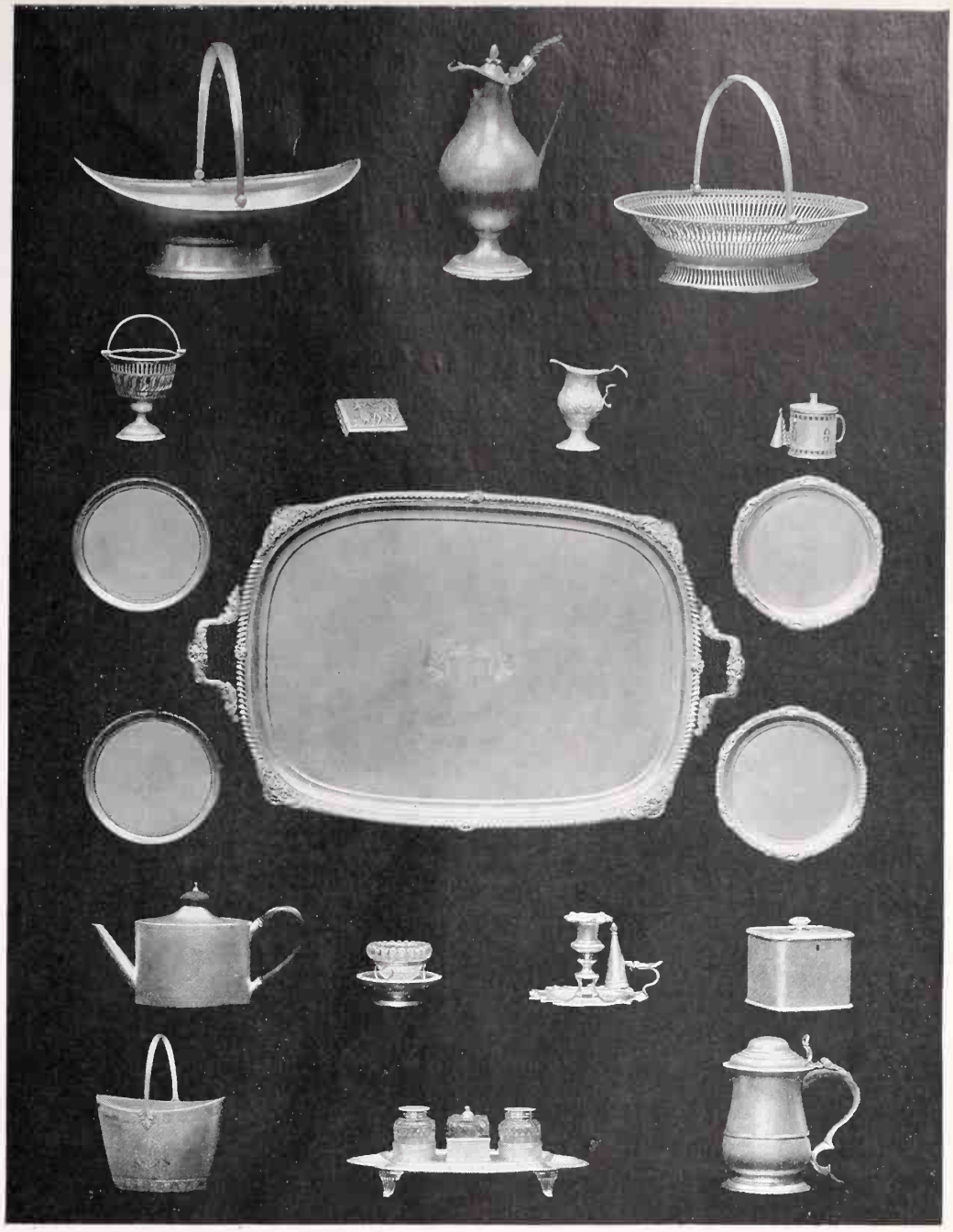

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